

The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE
INTERESTED IN DRAWING *and the* ALLIED ARTS

HENRY TURNER BAILEY

EDITOR

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BULLETIN

The June Number will be unusually rich in illustration, and in articles of "cultural value." Manual Arts in Open Air Schools in Europe, by Ida Hood Clark; The Art Heritage of Industry, by Dr. James P. Haney; The Use of Flowers in Education, by John Cotton Dana; Damascus Inlaying, by Lanice Paton, Beirut, Syria (postponed from the May number); Outdoor Sketching, by Elizabeth Keyworth, Baltimore; A Lesson in Design, Charlotte Reed, Marshalltown, Ia.;—these are some of the good things. It will contain also an announcement of the new features of The School Arts Book for 1910-1911.



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AN AID TO CONVENTIONAL DESIGN

IN teaching design to young classes, poor results are generally obtained from lack of sufficient practice in measuring, spacing, enlarging and reducing, in drawing the same form in different positions and repeating it several times. Too much is expected. Most lessons on design are not simple enough.

It is just and proper in the upper grades that the pupil be required to consider the object to be decorated, its material, its use, appropriate design, and proper space for decoration. In the lower grades, however, this method cannot be successfully adopted. After many years of experience in all the grades it became apparent to me that something more helpful was needed in the lower grades than text books and blackboard illustrations, valuable as they are. In making designs, whether elementary or applied, primary work has been largely imitative and along the line of least resistance.

Young children seem unable to grasp the fact that they have the liberty of shifting the details of plant form either separately or collectively, to use them in conjunction with other forms, or to change the proportions, shapes or sizes of various parts. To modify and conventionalize they must have something tangible, something they can handle themselves and manipulate according to their own fancy plus the guiding intelligence of their teacher. Right here is a vital point; if the teacher is unacquainted with the work of previous years and with that which follows her own grade, is indifferent, and allows the children free scope in the selection and grouping of various forms related or not, then the work becomes tiresome and valueless. On the other hand, the progressive teacher, well informed as to the aim

of such work, will be of real assistance to the children in guiding them to select such forms as will show balance, rhythm, and harmony. It was with a desire to help these young children to break away from their narrow, formal ways that led me to

experiment on new lines. The selection of certain angular and rhythmic units is the result of this experience.

It seemed best to classify these units in three groups: angular units, Plate I, consisting of straight line units, as best fitting fourth grade pupils, they having acquired some skill in the use of scissors thru cardboard construction and sewing. Rhythmic units, Plate II, Sets A and B. Set A, straight and curved line units, for fifth grade, and Set B, all curves, for sixth grade or above. It should not be forgotten that the use of these units is merely to aid pupils

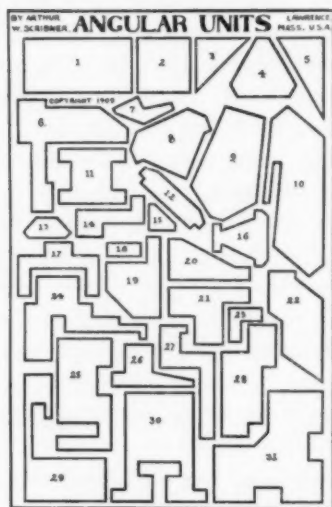


Plate I.

to make conventional design, and not to take away from them the opportunity to create original design.

Two or more lessons should be given in cutting, planning and tracing these units. Immediately following should be lessons on tracing and modifying one or more forms previous to planning any definite arrangement. Plate III shows several arrangements made from these units, each ready for repetition in borders, or surface patterns. In repeating certain groups, the necessity of certain modifications will become apparent. Many pupils will be able to cut original forms of beautiful proportions and

will see in simple plant forms motives that will resemble some of these units. Once their receptive minds are opened to correct seeing and imaging, the barrier to original design will be cleared away forever. For pupils having apparently limited perseverance

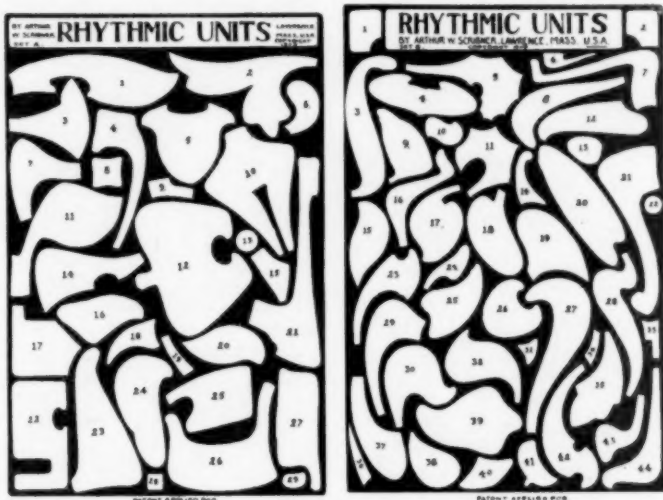


Plate II.

and ingenuity, these units will be found especially helpful, as an incentive to create original groupings. They have proved of great assistance to such pupils thru all the grades including the high school.

When a child appears unable to combine these units, have him begin by tracing one form in a row from left to right, repeating it at regular intervals; then alternating its position by reversing left and right; then upright and upside down, and in combination with one other unit. Finally this pupil will be led by easy stages to grasp the idea of grouping two or more forms in a pleasing



Plate III. Bi-lateral forms made with straight and curved line units by fourth and fifth grade children.

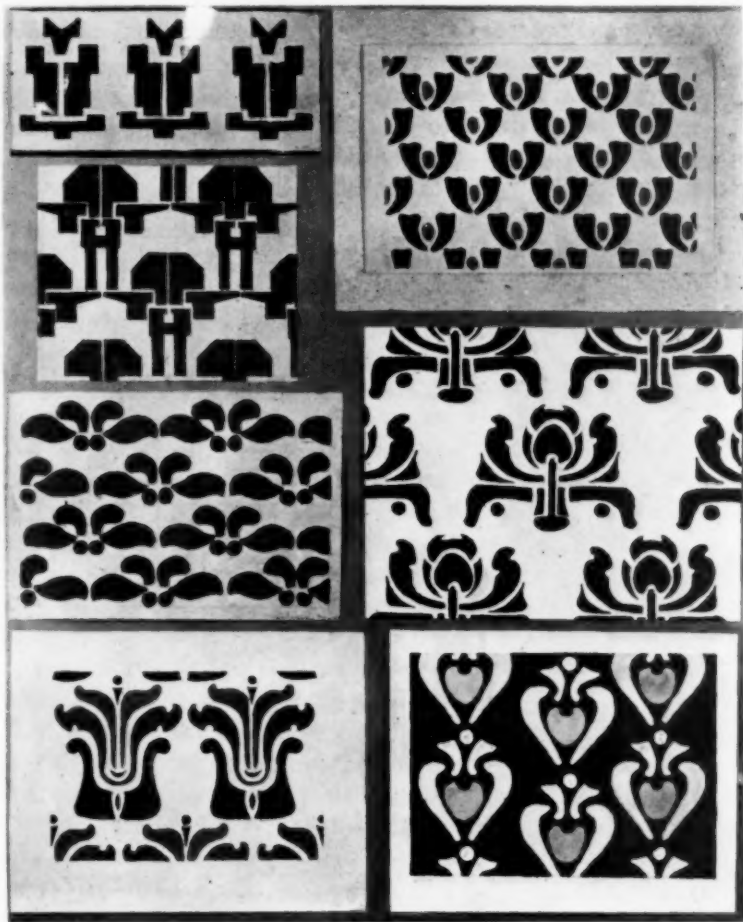


Plate IV. Designs made by the use of rhythmic units by fourth, fifth, and sixth grade children.

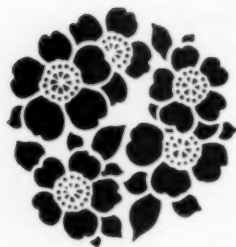
and orderly arrangement. Later, pupils may trace one or more units and by cutting or drawing make slight modifications before arranging them into a group.

For preliminary work in dividing and sub-dividing definite areas, and in making designs for block printing, stencilling, brass and copper work and for many problems in the arts and crafts these units, with their modifications, will prove their value to the unbiased mind.

Plate IV shows typical results secured by fourth, fifth and sixth grade pupils in the Lawrence schools.

ARTHUR W. SCRIBNER

Supervisor of Drawing
Lawrence, Mass.



WIGWAMS

MUCH of the creative work involving true expression in the kindergarten and the first grade work consists in the illustration of stories, games and songs; also the painting of things seen on trips to parks, such as people, animals, birds, trees and flowers and making simple designs may be included in the art work.

In the kindergarten and first grades the children's technical work should consist in learning how to moisten and mix water colors and the use of the brush.

Pictures in color, illustrating stories from Indian and Eskimo life may then follow, as these young children are always intensely interested in subjects where bright colors may be used. For this reason stories of Indian life always appeal to them. They may be told stories of Indians and Eskimos, showing how other people built their houses and places of shelter.

They could visit the public museums to see the homes of Indians and Eskimos and make a collection of pictures of Indians, and their homes, illustrating food, dress, occupation, games and surroundings of these people. The costumes of the Indians, sometimes barbaric in their splendor, appeal strongly to young children's imagination, and they should have an opportunity to wear simple Indian costumes and have the experience of living for a time the life of the Indians in acting out the stories of Indian life.

For primary and kindergarten children the preparation and making of these costumes must be very simple, as young children tire easily of anything that requires much detail or fine work.

The illustration shows how the children in one of our kindergartens made an illustration of Indian life. The school janitor made a circular base for the wigwam of pine wood, about seven and one-half feet in diameter. He also bored holes about four inches apart and then the teacher and the children gathered poplar boughs of one year's growth, stripped them of their leaves



Wigwam and accessories, made in a kindergarten room, Milwaukee, Wis.

and placed them in these holes. The ends of the boughs were gathered at the top and tied with heavy cord. Coffee-sacking was then placed around this framework and an opening left for the door. The result was a real big wigwam that would hold several children. When these wigwams were made in the first grades, we told the children that the Ojibway Indians made both the conical and hemispherical wigwams. Some of the children preferred the latter and in this case the poplar boughs on one side were bent over and placed in the opposite holes and the boughs were fastened together in the center by passing one by the other as in basket weaving. In pleasant weather these wigwams are carried out of doors and used for illustrating the Indian games in the children's playtime.

The picture shows the Indian squaw at the door of the wigwam, with a blanket on and her little papoose, an Indian baby, dressed by the children, on her back. Several Indians are around the door. The children made the bows and arrows; made the beads of clay and colored them with water colors; made the Indian hats, putting in the feathers they had brought from home. When bright red and green feathers were not obtainable, the children suggested coloring them with water colors. The mothers of the children became interested in this study of Indian life and the little squaw's mother made the little child's dress of bright yellow cloth and trimmed it with red bows. The boys brought pieces of old blankets and shawls which their mothers or sisters had helped to decorate and made to look like real Indian blankets.

The cheerful spirit that the children displayed in lending their costumes to other children, when in turn they were to "play Indian" was one of the beautiful features of the play.

The children made clay kettles and utensils in which the Indians cooked their food. The little squaws made baskets

of grasses and colored raffia; the boys made canoes of birch bark. All the children delighted in imitating the Indians in every possible way.

All the modes of expression in the kindergarten and first grades must be chosen and varied according to the needs of children and must involve the most fundamental activities. Construction, clay-modeling, painting, drawing, freehand cutting, designing, building with blocks and gardening are necessary occupations in this expression.

IDA HOOD CLARK

Supervisor Elementary Manual Arts
Milwaukee, Wis.



DOILY DESIGNS

OUR second problem in the Boston Trade School for Girls Design classes this year was the making of doily designs to be worked in French embroidery.

Each pupil was provided with plenty of newspaper and allowed to experiment in getting an interesting edge design for her doily. First the pupils cut circles five or six inches in diameter by means of folding squares of paper and drawing the arc of the circle which they were to cut out. It required quite a little reasoning to discover a way to make a perfect circle without a compass, but soon all the pupils were in possession of five or six perfect ones. The circles were then folded so that the folding lines divided the circles into sixths or eighths, and a design for the buttonhole edge was drawn on the edge of one section of each circle, Fig. 1, A, and then cut out, Fig. 1, B.

The best edge designs were reproduced in Japanese tissue paper and thread lines forming the buttonholing were indicated. The design was proven to be a practical one if it was possible to draw the thread lines evenly in the design, so that they did not spread at the top or bottom.

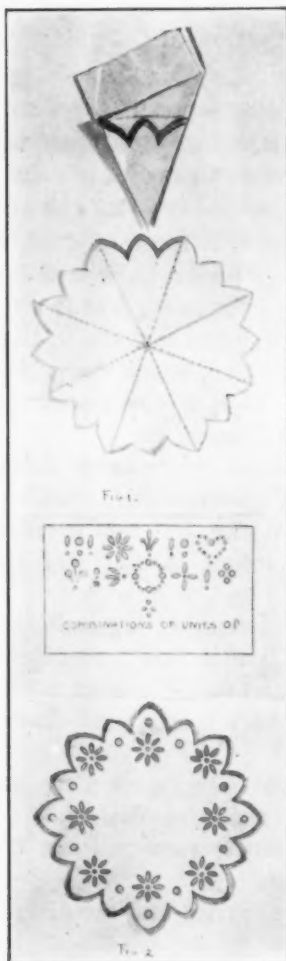
Combinations of long and round dots representing embroidered spots were arranged by each pupil and the transparent tissue doily, moved over the grouped spots, until the ones which looked best with the embroidered edge were chosen, and drawn on the tissue doily, Fig. 2.

Figure 3 was not made by a lazy girl. In Figure 4 we see an impractical buttonhole edge and a crowded design.

Figures 5, 7, 9, have a little too much work in them for ordinary uses, but are practical designs.

Figure 10 shows the buttonhole edge carried into the design. The effect is good when worked out.

Figure 8 looks well worked in seed stitch. Figures 6 and 11 are very good, and easy to embroider.



Stages in the evolution of a doily design.

The majority of trades women design with their scissors whenever possible, and do not use a pencil, compass or ruler if they can avoid it. I have watched many dressmakers work out whole designs with muslin, scissors, needle, and thread. They can think better in the medium they are used to. If a dressmaker wants a pattern of a band, she cuts it from muslin or paper, and if she wants a design on the band she often adopts many pitiful devices to avoid drawing it, such as stamping it with her thimble or pressing on a five-cent piece to make a series of circles, or sewing a line design. Training in designing of a very practical nature would enlarge the scope of a trade worker very much, but it seems necessary that the very simplest and most natural method of producing the results should be taught. Scissors designing is very useful and practical and in consideration of the fact that the compass is usually broken or far away, it seems useful to teach geometrical folding and cutting to embryo dressmakers and milliners. Dressmakers cut circles, ellipses, and all sorts of geometrical shapes with great skill and speed. I remember a



Fig. 2.
HELEN M. DUNN

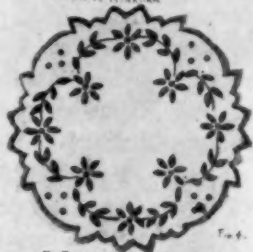


Fig. 4.
FLORENCE BARNETT, DO A. DUNN

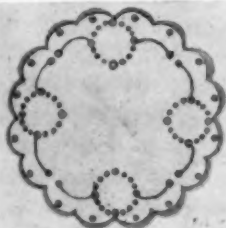


Fig. 5.
SARA M. DUNN



Fig. 6.
EVA RICHARDSON H.



Fig. 7.
M. DUNN, DO A.



Fig. 8.
M. DUNN, DO A.



Fig. 9.
M. DUNN, DO A.



Fig. 10.
M. DUNN, DO A.

Dolly designs by pupils of the Boston Trade School for Girls.

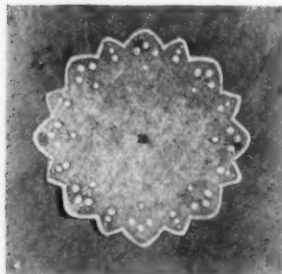
machine operator speaking disgustedly of an employee as not being "smart enough to cut the pattern of a circle."

The doilies which the Trade School pupils made were stamped by them for practice on scraps of cotton cloth by means of carbon paper. The best ones were worked out on linen.

GRACE W. RIPLEY

Boston Trade School for Girls

Boston, Massachusetts



A design drawn on tissue paper with Chinese white, and mounted on a colored ground.

POTTERY CRAFT IN SCHOOL

III

DESIGN

EVERY material presents to the designer a few shortcomings, or rather limitations, of technique which restrict and modify his plans. Such limitations are very plain in clay work, which, altho it offers the best of opportunities within a given range, has to be treated in one of but two or three ways to give a harmonious result.* The only kind of clay decoration possible to children is the kind which grows out of the manipulation of the clay itself. It is the natural, obvious kind such as children would instinctively use, if left to themselves—*incised decoration*. Embellishment of this kind, cut or scratched into the clay while still moist, is characteristic of the material, because it seems to be an integral part of the whole thing and keeps its place as a detail. It is more usable than modeled pattern because modeling in relief demands considerable skill, more than children possess. Also it is well to place in the hands of pupils a kind of design which can be applied with few tools and with the least possible amount of process between the completed pattern and its transference to the object. This does not mean that incised pattern is the only kind which can be used, but it is the backbone, the basis of nine-tenths of all decoration used in elementary and high school ceramic work. It is possible to use some color and now and then a suggestion of modeling, but incised line should be the characteristic element at all times.

Form is even more important than decoration and, tho pupils may not be able to place on paper their conception of a complex object like an ink-well, the possibilities of design exist just the same. The ink-well, flowerpot, candlestick, pitcher,

*Of course the ceramic artist with full knowledge of his craft has almost entire freedom, but children with a minimum of knowledge have to work as did early peoples, directly with the material, using design which can be applied with few tools.

teapot, etc., are things which are within the ability of children, tho the design must be worked out in the clay itself, which is plastic and responsive to experiment. Each of these problems places upon the pupil-designer certain restrictions.

(a) The ink-well must be very stable. It should have a small opening to reduce the evaporation of ink.

(b) The flowerpot must also be stable, but a wide mouth is necessary. The wide mouth demands a strengthened rim for structural reasons.

(c) The candlestick (one to carry about) should have a satisfactory base for stability and a handle by which the candle can be carried upright. The attachment of this handle to the rest of the construction is quite a problem: it must be strong and without the appearance of being stuck on regardless of structure or form.

(d) The pitcher and teapot present still other elements—the spout and lip.

These phases of design cannot easily be worked out on paper by children; they must be handled along with the modeling of the pieces, adding to or changing the design as the work progresses. This practice is on the whole more valuable than a study of surface decoration alone.

SUGGESTED PROBLEMS

The following list is offered without reference to the age of pupils. The exercises are quite as satisfactory for the high school as the intermediate grades, because the high school student can simply emphasize the design element and employ some color, whereas the craft is taught in the elementary school chiefly as handwork where design is not made too prominent. The list includes these:

1. Various kinds of tiles as the tea tile, paper weight, tiles for window boxes, floor and bathrooms, according to class.

Fourth and fifth grade children begin with tiles, to learn how to handle clay and how to apply their patterns; at first these are dictated by the teacher.

2. Trays, shallow bowls, candlestick and ink-well. The tile is the foundation for each of these.

3. Bowls built of coils (Indian or primitive process). Symmetry and precise execution are desired here. Many subsequent



Tea tiles, paper weights, a bowl, an ink-well, and a candlestick, by high school pupils.

problems depend upon this building with coils and the process must be well learned.

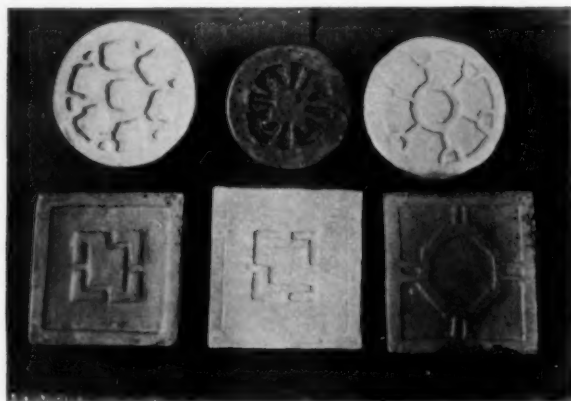
After the first problem, one or two other bowls should be made for specified purposes, as for fruit, tea grounds, or candy. Mature pupils can, of course, plan appropriate decoration for these and give some attention to details such as the foot and rim.

4. Cylindrical forms, as vases for flowers, mugs, jars with covers, pitchers, flowerpots, etc. This group includes a good deal of material.

After the pupil has learned to build an acceptable cylinder, he may then experiment with handles (for a mug), with covers (for a tea, cracker, or tobacco jar), and, of course, try in the end

to harmonize all these details and incorporate them in a result which is adequate and not clumsy.

5. Things which are rectangular, as flowerpots or boxes. The construction of rectangular ware* is a little difficult but the design problem is the same as for tiles. Each piece offers four surfaces for enrichment.



Original designs for tiles by intermediate grade children.

DEVELOPMENT OF SURFACE PATTERN

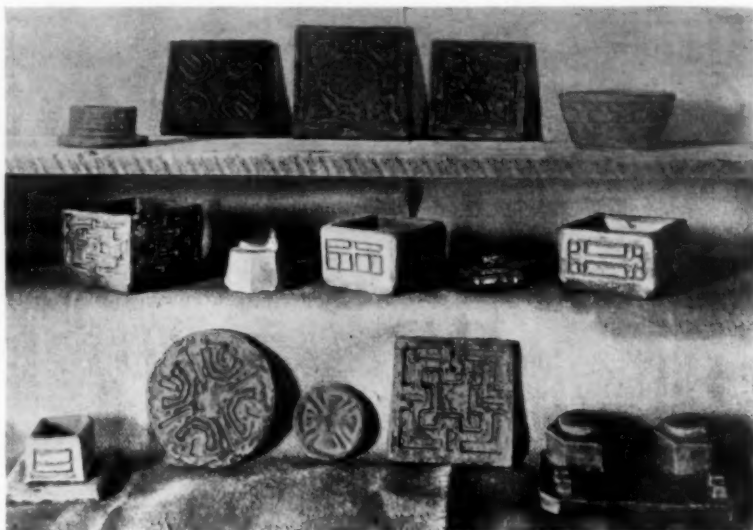
It will be assumed in the present discussion that all surface patterns for clay will be composed of geometric elements. Children cannot use any other type of motif so easily and the rules of composition which obtain with geometric pattern hold for any other.

Rectangular areas, as tiles, flower boxes, etc.

There are four distinct kinds of decorative treatment for any given area.

*The School Arts Book, Dec. 1909.

- a. The border.
- b. The central stamp.
- c. Pattern covering the entire surface.
- d. A symmetric pattern and compositions which balance on one axis only.



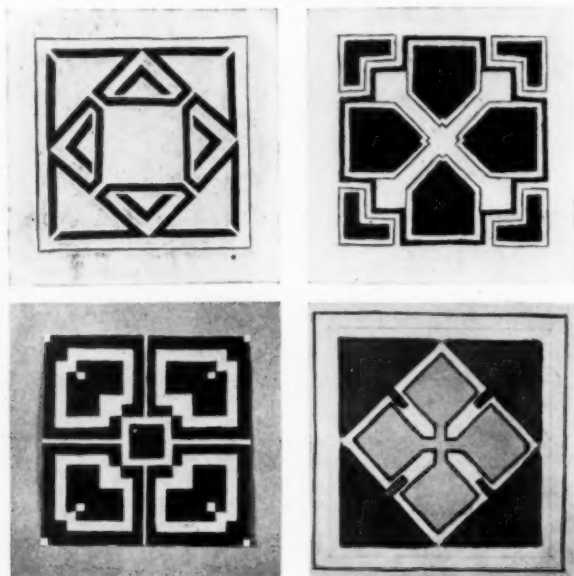
Designs for tiles, window boxes, bowls, and ink-wells, by grammar grade pupils.

The last, d, is beyond the elementary pupil and may be discarded for the present. The border* presents few difficulties and the remaining two, b and c, are very much alike: c for a square tile will serve as a type. It will be supposed that the class

*See The School Arts Book, April 1906, and Year Book of the Council of Supervisors, 1905, for other discussions by the writer, of pottery decoration. These papers contain many illustrations.

has worked in clay to some extent and has already applied pattern dictated by the teacher.

Suppose the problem to be a design for a 6-inch square tile. At least 1-2-inch margin should be left between the pattern and



Designs for tiles, in ink and water color, by grammar grade pupils.

the edge of the tile. The pattern should be symmetrical and will therefore be constructed on the axes of the square, diameters or diagonals, or both. A design of this kind is an arrangement pure and simple. With children one can begin with a definite central area, as a small square or circle, and make the other subdivisions of the design fit around this central spot. Such a method appeals to children because of its definiteness. The main require-

ment is that the spaces show some variety in size and shape. The design may be planned also about areas situated at the middle of each side, which is merely an elaboration of the first suggestion.

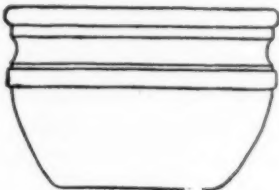
This type of pattern children can handle intelligently. It is sometimes invented by cutting from folded squares of paper the same size as the clay tile.* The objection to this practice is that the resulting design is largely a matter of chance. It is worth using as an occasional stimulant or to economize time.

When the pattern has been completed, attention must be given to width of line and other details likely to be modified in the application of the design to clay. The lines must be rather broad and far apart, so that they will not be obliterated by glaze and so they can be incised in the clay with precision and neatness. If some of the areas are to be filled with color, the pattern should have somewhat the character of a stencil pattern, and it may be necessary to rearrange the structure so that areas which are to differ in color can be kept separate.

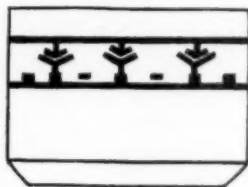
*See various suggestions in *The School Arts Book*.



I



II



III



IV

Designs for a flower pot and bowls of various kinds, by grammar grade pupils.

It is the teacher's business to see that the important lines of the composition are not in contrast to the rectangular boundary of the tile: the decoration should give a comfortable feeling of harmony with the space it is to occupy.

APPLICATION OF THE PATTERN

The decoration is lightly drawn on the clay with some sharp-pointed tool like a pencil, to indicate the positions of lines. Then with a chisel-sharpened stick* the lines are scraped out to a depth of 1-8 of an inch at least. Practically all the drawing can be done freehand. There is no real objection to the use of rulers, compasses, etc., but the patterns are not complex and it has been the writer's experience that freehand execution is likely to be more in harmony with the hand-made tile: it is certainly good training. All the corners should be cut sharp. The slight burr on the edges of each line, left by the pressure of the tool must be left until the tile is dry or nearly so, when it can be scraped off.

DEVELOPMENT OF FORMS

FLOWERPOT

Pottery forms are designed in a rectangle whose dimensions are equivalent to the greatest dimensions of the proposed vessel. The design should be a true mechanical drawing (elevation or side view). Within a given rectangle, the pupil is required to show the slant of the sides, width of bottom, position of bands or width of rim, etc. The variety of form which can be secured is considerable and the guidance of the rectangle keeps the form to a possible solution. In planning the flowerpot, for instance, if the teacher dictates its extreme dimensions and the fact that the opening at the top must be as large as possible, the child's

*These sticks can be made by any boy with a sharp knife. Wood works better than metal and the tool can be modified as the design demands.

design *cannot* be wrong in a utilitarian sense, tho he has ample room for invention in planning the curve of sides, placing of bands, and size and form of rim and foot. But the real purpose of the design is not an artistic one, it is to give the pupil a plan of his own from which he can learn to work and become accustomed to execution which must conform to a design devised beforehand.

In conclusion one should keep this point in mind. All this designing is for *pottery*, and pottery means *burned* clay,



Designs for flower pots, by high school pupils.

not the wet, moist substance of which the vessels are originally made. No decoration should be made which will not stand fire: so color (paint of all kinds) which cannot be burned is out of the question. If the clay work cannot be burned, then pottery should not be made at all; it would be better to stick to modeling from casts, animals, ornament, etc.

The following references will be useful:

Studies in Line by Muzzey, School Arts Book, December 1907, May 1908, and April 1909.

Studies in Space Filling, by Muzzey, School Arts Book, February 1910. These papers tell much about the principles of design most applicable to clay, tho that material is not mentioned. The illustrations are excellent.

Composition, by Dow.

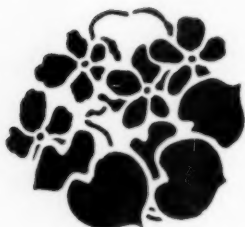
The Theory and Practice of Teaching Art, by Dow. Both of these publications contain illustrative suggestions in line which are useful.

Classroom Practice in Design, by Haney. This pamphlet deals primarily with pattern for other materials than clay but the practice and methods advocated are fundamental and should be familiar.

CHESHIRE LOWTON BOONE

Montclair State Normal School

Montclair, N. J.



PUBLIC SCHOOL DRAWING AND ITS RELATION TO INDUSTRY

DRAWING as it now finds place in our public schools has of late been subject to wide-spread criticism. It has usurped, it is held, the place of the more important studies, reading, writing and arithmetic, while in itself it is of no practical value. This criticism rests upon a misconception of the worth of drawing to personal life and upon a failure to appreciate its relations to home making, and especially to productive industry.

ART AS A FACTOR IN LIFE

There is a tendency among Americans to make light of the artistic. Reflection leads one to conclude that an appreciation of beauty is deep-seated and plays a large part in the life of all. We demand not only that which is of utility, but we demand at the same time a certain artistic satisfaction. So far as utility is concerned, a dining-room table might be made of rough boards for less than a dollar. Still there are few people content with such an article. Tho there is no necessity for beautiful table linen, few persons are willing to deprive themselves of this luxury. The simplest type of tin plates might serve every practical purpose, but so sensitive are we to the artistic that our tables are adorned with expensive china. There is no sanitary reason for wall paper or wall decorations, yet we decorate the rooms of our homes in ways which to us are pleasing. The same thought might be carried into every corner of our personal and domestic life and it is in view of this we assert that no sense is more deep-seated than that of the beautiful, and that at least a half of life's labor is spent in gratifying this appreciation of the artistic.

ART AS A FACTOR IN INDUSTRY

Industry has as its object the satisfaction of the needs of men. Being thus conditioned, it is not difficult to see that industry is profoundly influenced by the appreciation of beauty.

In fact, the sense of the beautiful has come to be one of the determining elements in production. The successful manufacturer of ornamental iron work is not the one who makes mere metal coverings, but the one who makes metal coverings beautiful both in design and effect. The furniture manufacturer who succeeds is not the one who makes articles of utility, but the one who embodies in his furniture the highest degree of art. So it is in a large proportion of industry. Success no longer depends upon mere production, but upon ability to produce that which is both useful and satisfying.

Art as an element of industry is, therefore, not a surface element, but one that strikes deep in modern business, and it is to-day upon the art element more than any other after utility, that the success or failure of a given enterprise rests. Art is therefore a vital element in production, one that must be given consideration.

REASONS FOR DRAWING IN THE SCHOOL

England, as is well known, is essentially an industrial nation. Her welfare depends upon the supremacy of her manufactured products. About 1851, she was astonished at the falling off of her foreign trade and found she was being driven from the markets of the world by France. A royal commission was appointed to investigate ways and means of improvement. After a continued consideration of the question, this committee reported that the supremacy of France in the commercial world was due to the art exhibited in her productions and that, unless England expected to lose her commercial supremacy, drawing must be used as a means of giving her workmen the skill and taste needed in modern production. It was, therefore, that her productive industries might be improved on the side of the beautiful, that England introduced drawing into her public schools.

Massachusetts found in 1870 that she was failing in competition with French and English goods. An examination for the cause by leading manufacturers led to the conclusion that their failure to compete lay in the superiority of taste in French and English products. They concluded, further, that the superiority of French and English goods rested upon the artistic skill of French and English workmen, which in turn was due to the place given to drawing in French and English schools. Acting on these convictions, a petition having the following import was presented to the General Court:

"At the present time no wide provision is made for instruction in drawing in the public schools. Our manufacturers, therefore, compete under disadvantages with the manufacturers of Europe; for in all the manufacturing countries of Europe free provision is made for instructing workmen of all classes in drawing.

"For such reasons we ask that the Board of Education may be directed to report some definite plan for introducing schools for drawing, or instruction in drawing, free to all men, women and children, in all towns of the Commonwealth of more than five thousand inhabitants."

The same reasons, namely, the desire to provide workmen with power to design, with artistic taste, and with skill in artistic execution, led to the introduction of drawing into our schools.

INDUSTRY AND THE UNITED STATES

We are rapidly becoming an industrial nation. This is evidenced by the existence of 533,769 manufacturing plants which represent a vested capital of almost fourteen billions of dollars, and give employment to over six millions of wage earners. That we are to become more and more an industrial people is revealed in the fact that the capital invested in industrial plants

increased between 1900 and 1905, 41.3 per cent., while there was an increase of 16 per cent. in the number of bread winners employed. Our industrial future does not depend, however, so much upon our natural resources and advantages as upon the power of our workmen to design and to artistically execute; for a large proportion of our manufactures rest upon such capacity, and at least one-fourth of our industries involve a high degree of artistic sense and skill.

It is not difficult to appreciate the place that design and taste play: in brassware, represented in a single city like Cleveland by a capital of half a million, and eight hundred employees; in men's clothing, represented by a capital of two millions, and 1600 employees; in women's clothing, represented by a capital of two millions, and 3,000 employees; in electrical apparatus represented by a capital of four millions, and 2,500 employees; in furniture, represented by a capital of two and one-half millions, and 600 employees; in glass and lamp fixtures, represented by a capital of one-quarter of a million, and 300 employees; in hardware, represented by a capital of three-quarters of a million, and 2,500 employees; in tools, represented by a capital of three-quarters of a million, and 500 employees; in home furnishings, represented by a capital of three-quarters of a million, and 500 employees; in looking glass and picture frames, represented by a capital of one hundred thousand, and 100 employees; in millinery and lace, models and patterns, each represented by a capital of one hundred thousand, and 150 employees; in printing and publishing books, represented by a capital of a million and a half, and 1200 employees; in stamped ware, represented by a capital of three-quarters of a million, and 500 employees. It is not difficult to appreciate the place art takes in such industries as pottery, ornamental glass, ornamental stone work, dressmaking, etc., or in such occupations as architectural carving, archi-

ture, landscape gardening, home decoration, and scores of others that might be mentioned.

DRAWING AND AMERICAN INDUSTRY

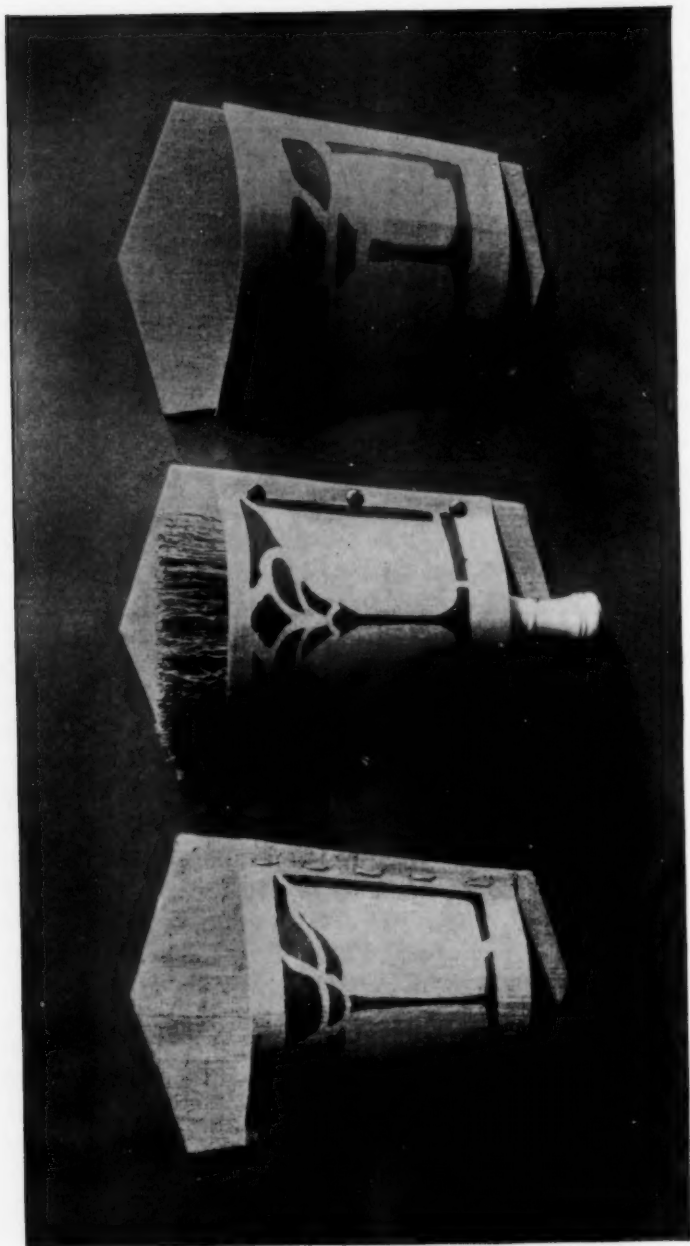
With art playing such a large part in all production and especially in at least one-fourth of our industries, the question arises, a question in which every citizen is interested: From whence are to come the workmen sufficiently developed in design, in taste, and in artistic skill, to carry forward the industrial interests of our country in the future?

The answer to this question rests partially with the highest art institutions and with technical high schools, but for the vast body of our workmen the answer to this question lies with the public school, and it is that they may do their part in preparing the workmen of the future to meet the needs and demands of productive industry that drawing finds a place in them.

Drawing as taught in the public schools no longer consists in the mere making of lines, but has as its object the development of power in design and skill in artistic execution with reference to productive industry. It seeks to set the child the same relative problems in design and execution as are faced by the maker of brassware, hardware, gas and electrical fixtures, clothing, furniture, printing, or home decorations. By thus initiating the child in the creative and art side of manufactures, it seeks to give the rising generation such power in design, such taste and such skill in artistic execution as will prepare it to carry forward the future industries of our country.

PURPOSE AND VALUE OF DRAWING EXERCISES

The broom holder which the child brings from school seems to the average parent of little value, and he is apt to denounce drawing as a "frill" when he learns ten or twelve hours were



Brush broom holders, a problem in construction and applied design as worked out by eighth grade pupils, Cleveland, Ohio.

consumed in its making. What the average parent fails to see is that the child, in making the broom holder, has been grappling with the basic problems of industry, namely, design and artistic execution.

The making of the broom holder is assigned the child as a task in production. He is given the type of article and material, and is placed under the same limitations as the producer; his broom holder must be suited to its purpose, must be cheap and beautiful. In its construction there is involved, first, the making of the working drawings of the different parts. This necessitates the exercise of the power to visualize, the capacity of seeing things before they really exist; it necessitates also the exercise of taste in determining size, proportion, and form, and it presupposes the ability to represent what merely exists in thought and feeling.

After the working drawing comes the problem of the pattern, that is, the translation of the drawing into a working guide which may serve for the making of any number of broom holders. Indeed, the making of patterns is in itself an industry.

With the pattern made, there remains the problem of decoration. This necessitates the exercise of creative power and of taste in fixing upon an appropriate unit, in determining color, space relations, proportion, balance,—in a word, in bringing forth a decoration appropriate to the material, to the object, and to its use.

There remains finally the construction of the broom holder in accord with the pattern and decoration, or in accord with the provisions of the design, and this calls into play the exercise of artistic skill in execution.

The making of a simple broom holder is, therefore, a relatively complex problem. In its construction, the child has to meet and overcome exactly the same type of problems and difficulties as the man who designs and makes a new tool, a new

piece of hardware, a new article of furniture, or a new apron, cap, hat, blanket, dress, or a new design of lace, carpet, or wall



Belt and bag of leather, a problem in construction and applied design, Cleveland High School.

paper. But this is exactly what the parent fails to see, who complains of the time taken to make a broom holder; he fails to see that the child is facing the problem of production and is acquiring that power in design and artistic skill which underlies

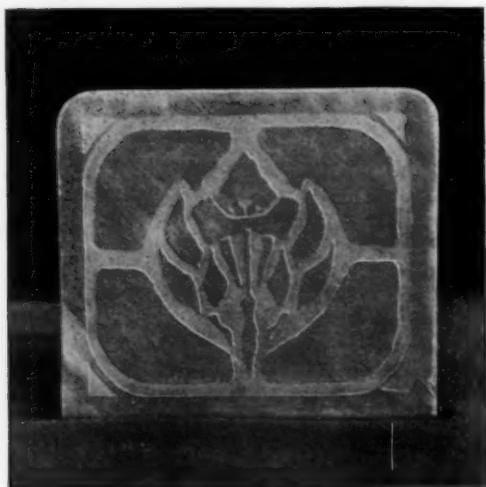
modern industry. What is true of the broom holder is equally true of the picture frame, the book holder, the pitcher, and the tile. The child, in designing and making these, is at one in thought and skill with the producer of furniture, hardware, crockery, or ornamental tile.

For the child to make a freehand drawing of a twig, say of a maple, to work certain of the suggestions gained from the drawing over into units of decoration, to give these color, and to combine them in the decoration of a border or square of paper or cloth, seems to the hard-headed tax payer a waste of time, energy, and money. However valueless this may seem, the child is in reality exercising his imagination, his judgment, his taste, and his power of representative expression. He is, in fact, doing a piece of artistic creation; he is doing work similar to that done by the designer of wall paper, by the decorator,—in a word, he is expressing the same creative powers, utilizing the same type of taste and skill as is employed in all decoration, whether it be in the ornamentation of a stove, a grate, a door plate, a piece of furniture, of leather work, of jewelry, or of art glass.

Similarly in the designing and in the making of a book cover, a candle shade, or a tray, the same powers, taste, and skill are brought into use as are employed in the book bindery, in the manufacture of gas and electrical fixtures, in the production of stamped ware, and of household ornaments; while to direct the child in the designing and the making of a collar, a towel, a table cover, a sofa pillow is to give him instruction and training in those art processes and operations involved in the production of men's and women's clothing, of millinery, and home furnishings.

The drawing as now taught in the public school emphasizes the power to design and skill in artistic execution,—qualities

needed more especially by the designer and those superintending industries,—it is only able to make a beginning in this direction. The public school makes no claim to prepare expert designers or expert industrial artists; for one to become expert in affairs



A book rack end, a problem in metal construction and design, Cleveland High School.

of industrial art involves further study. Drawing, however, as now taught does give a start; it gives to the common workman a power of expression, an appreciation, and a skill in artistic execution which has value both to himself and to industry; it makes him a more interested and painstaking workman and places in his hands the keys of advancement. For, in order that the ordinary carpenter may become the contractor, he must be able to see what only exists in idea and he must be able to read plans; that the painter may become a decorator, he must

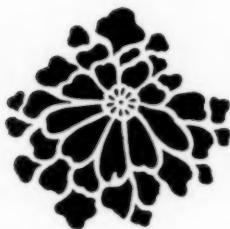
have appreciation and taste; that the machine man may become a pattern maker or designer, he must have power of representation and of artistic creation, and that the foreman may become the manager, he must, at least in many lines of industry, have exactly what drawing seeks to give; power in design, taste, and artistic skill. And only as drawing thus prepares the rising generation to take its place in our industries, does it fulfill its purpose and justify the place given it in the public schools of the country.

WILLIAM H. ELSON

Superintendent of Cleveland Schools

FRANK P. BACHMAN

Assistant Superintendent



POSE DRAWING



POSE DRAWING! It is an old subject, so old that one might think the last word had been said about it; and indeed there is little to add when it is to be treated from the standpoint of the art-school student. There the three requirements of correct anatomical construction, true proportions, and expressive action are the things to emphasize—the only things to emphasize. The interest of the student need not be awakened; it is already there, or he would not be in the school. Difficulties are a spur to him, not a discouragement. He is old enough and keen enough of eye to see the relations between parts, or at least to seek after them; and study—the chance to learn the three classes of facts listed—is all he asks.

We of the schools, whether grade or high schools, who teach drawing as a "required" subject, deal with pose sketching from a slightly different view-point. Students come to us at the age of twelve and thirteen, often from country schools, or from districts where drawing is an unknown subject. They scarcely draw as well as their little brothers of the kindergarten, because they have lost the divine daring of babyhood, and are so self-conscious that they fear to make a line lest it be wrong. They are painfully sensitive to their own comical mistakes, and "hate drawing" because they are so inferior to their better taught comrades in this branch. Very often they have been told by some criminally foolish teacher, or most unwise parent, that they "can't draw." "And what's the use wasting time, if I just can't?" So our problem is to teach in such a way that these, the slow, the untaught, the little capable, may be interested and awakened, and yet the clever and talented ones need not, by the same process, be stupified. Perhaps in no one branch of drawing

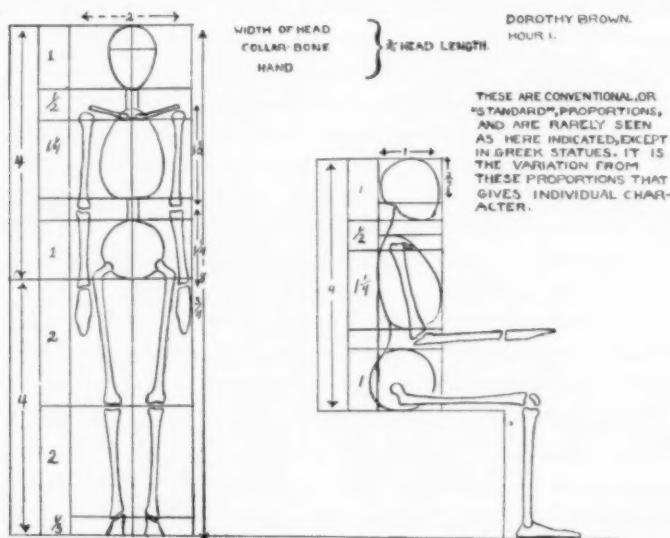
is the difference in native ability so marked as in sketching from the pose. Here the good pupil shines out in glory, and the poor one covers himself with confusion and shame; for there is not time, in a quick sketch, to apply laws, to reason things out, to study long on measurements. It is largely a question of a true eye, a quick mind, and a responsive hand. And even when the child of good mentality who "just can't draw" has become interested in his triumphant progress thru what used to seem the wilderness of object drawing, which he has discovered is an exercise for his brain fully as much as for his eye and his hand; even when nature drawing has come to him as an open sesame to new worlds, or perspective has been mastered thru his interest in mathematics, he still finds nothing tangible to help him in his sketching from the pose.

"Direction of line"—but of which line? His bewildered eye refuses to inform him which is the one great and important line amid the multitudinous folds and curves of the draped body.

"Bony construction of the body"—he has seen a skeleton; maybe he has even sketched one; but the present model is only posing an hour, and his skeleton is well padded with flesh, and amply clothed, to boot; the student's paralyzed brain refuses to present him with a vision of that once drawn skeleton, and he lacks X-ray eyes to see it before him.

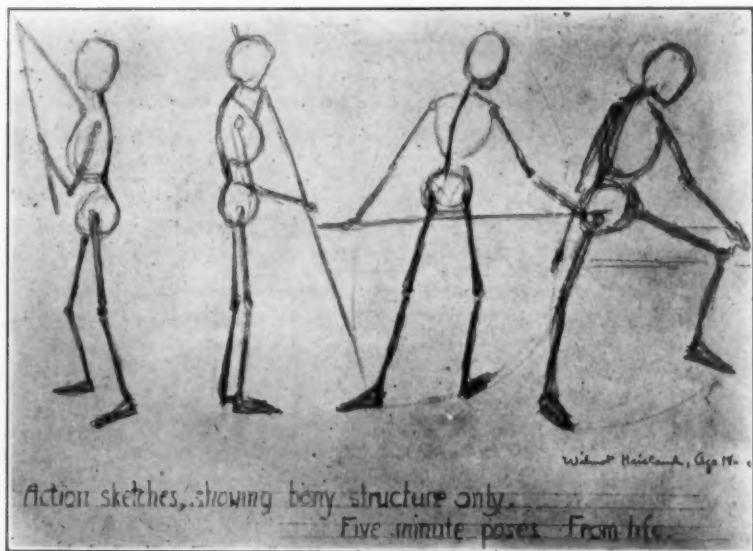
"Proportions"—they are the easiest to really see and measure, but even they are so subtle, and a difference—such a tiny difference—an eighth of an inch—turns a presentable nose into a nightmare vision. So, having made half a dozen fearful or funny, utterly inhuman attempts, and been laughed at once or twice, he gives up in black despair. Sketching he cannot and will not do. And yet, just because it does require, and produce, a true eye, a quick brain, and a responsive hand, it is, perhaps, the most important and interesting part of the work. And so—

I have tried them all—the skeleton man, made of a much conventionalized skull, a thorax reduced to an egg, and a pelvis in the indefensible form of a ball, all strung on a back-bone, with collar-bones, and jointed arms and legs. We draw him from the



skeleton itself, and give him the "Greek proportions," so-called, partly because they are the easiest to remember, and partly because our skeleton happens to have just the right measurements for this purpose. He helps. The children all say he helps mightily; and we follow him with a few days of quick action posing, when only these forms are drawn, to impress the lessons on the class. I have tried the snow man, made of three balls piled one atop of the other. He, too, tho somewhat lacking in action, is good for the slow of brain; better, perhaps, than the skeleton man, who really requires not a little thought, and rather an analytical mind.

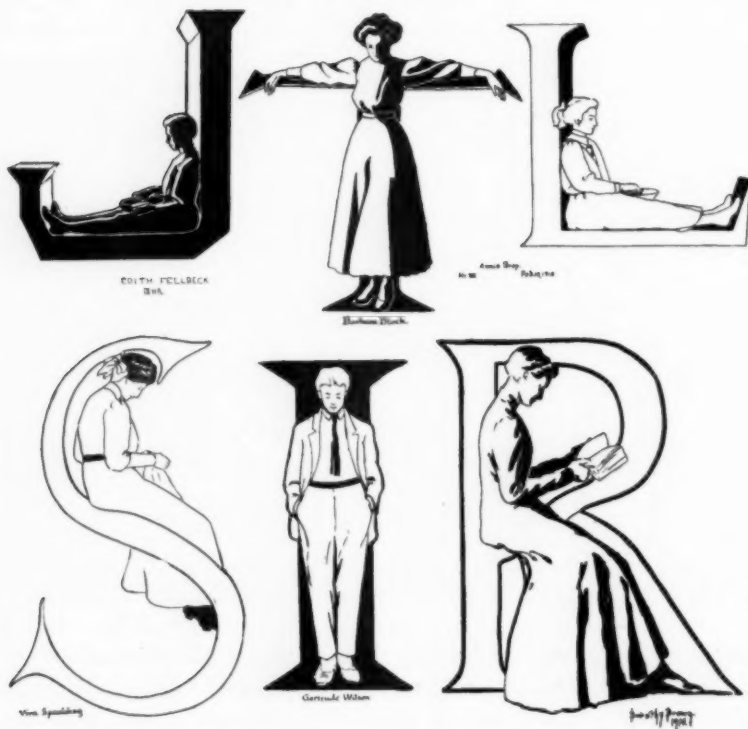
But the thing I have got the most from, the one thing that ever aroused enthusiasm, even in the breasts of the utterly hopeless, that caused the class to vote as one man for a pose, even in preference to a charming bunch of pink and silver pussy willows,



and made them so anxious to draw that not one of the twenty would volunteer to pose for the rest,—that was—letters—human letters. Here are a few of the results, taken largely from the work of freshman classes, and many of them the child's first attempt with the ink and brush.

It all began when we were doing "texts" at Christmas, and one mischievous little girl wished to present her brother with the charming and appropriate sentiment,

"If money talks,
As some folks tell,
To most of us
It says, 'Farewell!'"



Initials with the figure used decoratively, by high school pupils, Kansas City, Mo.

She was required to make an "ornamental" initial letter, and so the dejected youth with his hands in his pockets suggested himself as a possibility, in emulation of some very different

productions of Durer's. That was a year ago. The present initial was drawn this year, by the pupil whose name is signed.

Why not other letters? we thought. T was immediately suggested, and was duly posed and sketched. L (ittle Jack Horner) was easy, but as the class had no boy small enough, we had to substitute a girl. Part of the class, too, had to sit on the opposite side of the model, and so they experimented on G(ood Eating), U(seful Recipes), J(unior parties), etc. P(arasols) presented themselves as the possible subject of an essay. B and R worked out from the same pose, and both seemed a possible initial for a bookmark, or a reader's text. S had sewing as its subject.

Now all this is interesting and amusing to beginners; and it is worth something to get a child really enthusiastic in his interest, even at the expense of introducing a play element. But this is not play at all. It has many advantages, beyond the first and greatest one, that it does delight the pupil, and make him willing to work hard and patiently at what is, usually, a very difficult task. And these are its advantages.

First, it helps astonishingly, in many cases, with proportions. The child, looking at the model, sees the letter, rather than a human being, and, in that simplified form, the big proportions present themselves to him in a much less bewildering and complicated form. Second, in such letters as the R and the S, it helps with the action; gives, unconsciously, the key to the great "direction of line" of the figure. Try to get a class to draw the S pose, without mentioning that letter, see what results you get—and try again, with the letter in mind! Try a kneeling figure with her head on her knee, for D(espair), and see if you can get it as well, without fitting it into the letter. Unquestionably it gives the "big form," in a simple and easily understood manner. Last, and most important, it suddenly illuminates, for the student, the meaning of "simplicity," and one of the reasons for it. If

they are sketching Edith, for instance, why isn't it of vital importance to put in the things that appertain to Edith—the obvious facts that she has eyes, nose, and mouth; that her hair is curled, or straight; that her sleeve has an anchor embroidered on it, her skirt is pleated just so, and her shoes are buttoned? To the mind of the 13-year-old, these are facts of much importance. They impress themselves upon him much more forcibly than does the exact size of the head in relation to the body, or the articulation of arm and hand, or the length of the foot. The child sees that embroidered anchor and the buttoned boots definitely and clearly, and, even after he has measured six times, and looked an hour, he is still a bit uncertain as to the anatomy and proportions. So, if he is sketching "Edith," he puts in those things that, for him, identify "Edith." Matters are different, tho, if he is sketching an initial letter. He is at once reconciled to leaving out many of those "dear details." He feels that the grace of the big lines, the relation of the parts, and the omission of all detail are necessary from a decorative standpoint, and doubly so, if it is his intention to some day use the initial, much reduced. If he does not feel this the first time, he cannot fail to do so, after looking over the class results. The use of ink and brush, confining the shadows to the greatest ones, without which the form would be lost, is a further help in simplification; and the broad, poster-outline, forcing him away from small and niggling hair-strokes, leads in the same direction. Like any other sort of work, it may be carried too far, or unwisely used; but if no sacrifice of essentially good and careful drawing is made, these human letters are invaluable. There is no reason why they should not be used in the upper grammar grades, as well. They are eminently adapted for the young student.

Nearly every letter may be posed and drawn. The page of small letters was made at home, by a 13-year-old girl,



Pencil sketches giving suggestions for the use of the figure in connection with initials,
by a high school pupil, Kansas City, Mo.

who became so interested she had to try her inventive hand; and while some of the letters could not be posed, you will, if you set the class to work, have others which are practical suggested in their



place. For the N, for instance, one suggestion was a boy, sitting on the ground, with a squirrel perched on his knee—Nature study!

Another plan I have found good, in pose sketching, not only for the beginners, but for the most advanced classes, is to pose the model "after" Holbein, Durer, Titian, or some other great master. The girl in the paint-apron, in two tones of gray, and black ink, is arranged "after" Holbein's Christianna. The

sketch was none the less a study of proportion and construction for being so posed, and the class gained, in addition, an acquaintance with that charming and simple portrait. There is one disadvantage in such work; only a few in the class can see the model from the same point of view, and get the same arrangement that the master worked out; but they can all think of arrangement, at least, and gain a standard of some sort, thru seeing a few great paintings. Manet's "Boy With a Sword" would be good for any class of youngsters to study in this way, while they drew one of their classmates in a similar pose. Velasquez's Don Carlos, aged (about) 9, and again at 14 or 15, are charming for the same use. Statues are very easily posed. The Lorenzo and the Juliano of Michelangelo furnish excellent suggestions. The Greek reliefs are full of exquisitely graceful and simple poses. Any collection of prints of portraits is rich in compositions that may be adapted for class use, or Titian's "Man With a Glove," Holbein's "Erasmus," single figures of Giorgione or of Rembrandt, Raphael's few portraits. You teach no less sketching by their means; and if you "steal" the arrangement, and do so frankly, you do no more than Manet did continually, or than Shakespeare did, in a different form. And you teach, in addition to the sketching, and without sacrifice of time, or much talking, appreciation of good drawing, of good arrangement, of good light and dark. Usually the fewer words you use, the better—especially if they are technical words. You can easily lose yourself and your subject in a fog of speech. The picture is probably more eloquent than you, anyway; and if you give it a chance, it will connect the pose drawing, by many unexpected threads of interest, with history, with literature, with all the multitudinous interests of the child's life. It pays.

FLOY CAMPBELL
Manual Training High School
Kansas City, Missouri

ANNOTATED OUTLINES

JUNE

RESULTS in every grade during this closing month should be the best yet. All the children have learned, all the skill they have acquired, all the taste they possess, should be reflected in their final work, the masterpieces of the year. Seeing is not only believing; it is inspiring. The children should see all the good work the teacher can get hold of, work both by children and adults, of the kind required in the grade. For this reason the outline this month is made up largely of illustrations.

PRIMARY

FIRST YEAR. Complete the booklet entitled Springtime.

In making the cover, let the children have their way as to decoration. Let the design be amusing, from the child's point of view. Steer them only in arrangement, and in the use of color. Use not more than two colors, on manila paper. See Plate I. Bind with string or thread.

SECOND YEAR. (U) Complete the booklet entitled Spring Growths.

Encourage originality in the subject matter, but lead the pupils to make a good arrangement of it. Select a colored paper for the cover, and use only black and white upon it. See Plate I. Bind with thread.

THIRD YEAR. Complete the booklet entitled Outdoor Neighbors.

The design for the cover may be a little more formal than in previous years. It may be ornamented with a border, or surface pattern, or in any other way. Insist on thoughtful spacing and careful drawing. Use a colored paper for the cover, and a darker or lighter tone of the same; or make the colored ground by tinting the drawing paper. Bind with thread.

Examples of cover designs are given in Plate I. These designs I have made by combining elements found on primary school papers gathered in the Guild Contests during the past four or five years. I have not attempted to correct or improve the drawing, or to outdo the best lettering the children produced. The peculiar working of the child mind is evident in many of these; in others, one feels the pressure of the teacher. For example, one is not surprised to learn that the name of the boy with the net, Fig. 1, is W. L. Thomas!



Plate I. Examples of covers appropriate to primary grades.

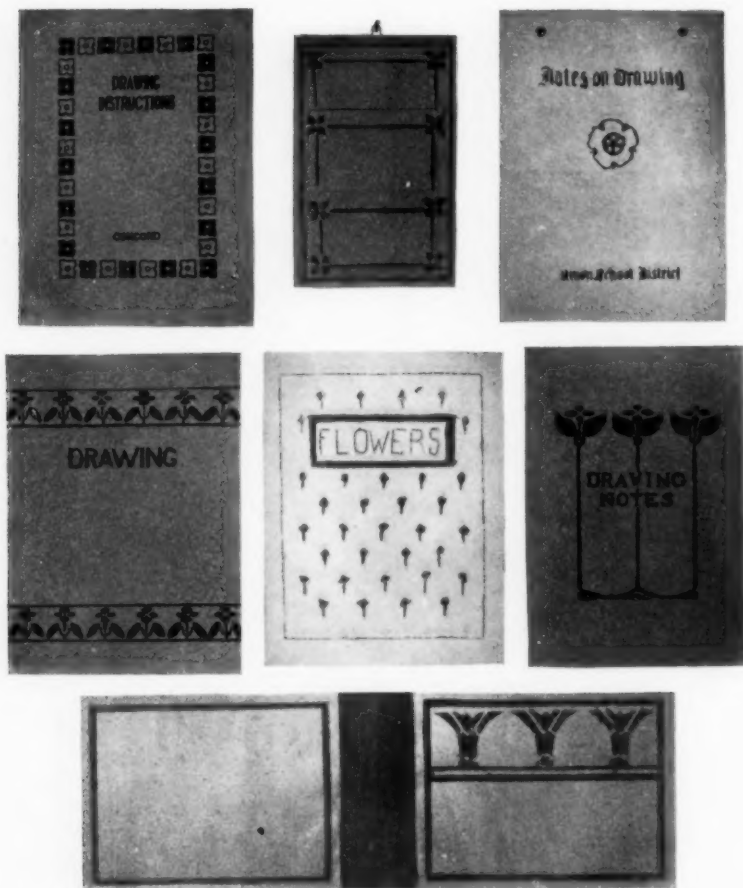
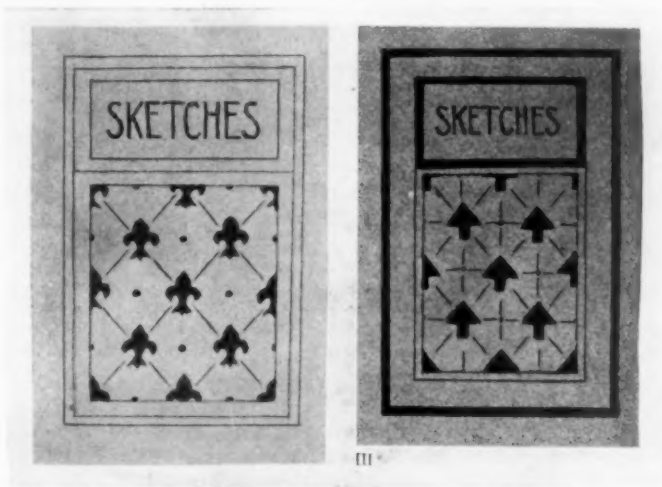


Plate II. 1, 2, 3 and 4, Cover designs made under the direction of Miss Grace L. Bell, Concord, N. H. 5, Wall pocket, by Elizabeth A. Smith, Nantucket, Mass. 6, An envelope cover by David Malkiel, Phillips School, Boston, Mass. 7, Portfolio with morning-glory motif designed and made by John McKay, Cleveland, O.

How much was teacher and how much was pupil in Figure 3 is a puzzle. The change from stones thru grass to flowers in the ground is certainly the thought of a clever boy. The "rhyme" is boyish too! Figure 5 is unusual. The aim in such an arrangement must be an even distribution of attractions. The ornament in Figure 7 is from a language paper where a chicken "measured with his papa"! The birds in Figure 8 came from an illustration of "Four



Cover designs made under the direction of Mr. H. W. Shaylor, Portland, Me.

and Twenty Blackbirds"; the spacing of the title was suggested by the arrangement of the letters in Figure 4. The Jacks-in-their-pulpits, Fig. 11, preaching to the bald-headed congregation of buds, seems to me extremely clever. Figure 12 contains an ornament more appropriate for a fall paper, but the suggestion may be worked out with other elements appropriate to spring.

Teach the children to bind their booklets with thread, sewed thru the fold of the leaves (when they are double), or as indicated in Figure 2. No neckties, please.

GRAMMAR

In these grades greater emphasis should be placed on fine lettering, harmony of color, and consistency in handling.

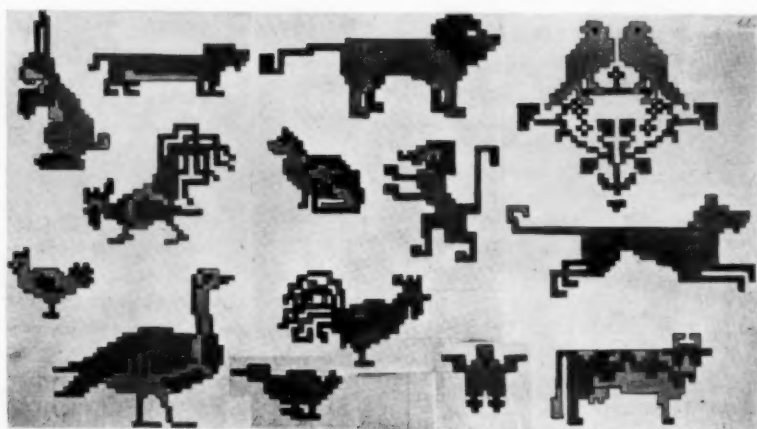


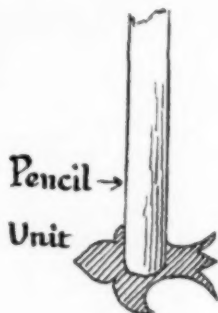
Plate IV "Squared animals," by Alice E. Woodman, reproduced from Palette and Bench.

FOURTH YEAR. Finish the cover with drawn decoration; the color scheme to exhibit two tones of one color.

Plate II shows three examples of decoration from the front views of flowers; two are cover designs; the third is a card or letter rack for a wall.

FIFTH YEAR. (U) Finish the cover, with stamped or drawn decoration; the color scheme to exhibit two tones of one color.

Plate II gives four examples of covers with units derived from side views of spring growths. Plate III gives two others, in which the units are actually stamped upon the covers.*



* The following letter from the Supervisor of Drawing, Portland, Maine, explains how this was done:

Dear Mr. Bailey:—

I send you under a separate cover a simple design for a booklet cover, not so much for the design as to illustrate a new method of wood-block printing, which I have been experimenting on for a little of late.

I have been thinking of making an attempt at wood-block printing for surface covering, but have been deterred from so doing on account of several "lions in the way."

Some of the difficulties which I thought would beset one in this work may be enumerated as follows:

First, since a good knife seemed to be an absolute necessity, and so few boys own a really good knife, i. e., one that is sharp and of suitable size blades, and

Secondly, since none of the girls are the owners of any kind of knife,—and to attempt to do the work with a large portion of the class unsupplied with requisite tools seemed hardly worth the candle.

Thirdly, the time required, together with the liability to spoil the design by cutting across, or even with the grain, to say nothing of other less formidable "lions" appeared like a prohibition for class work unless in schools where a more or less complete manual training outfit could be depended upon.

Since "Necessity is the mother of invention," after thinking the matter over, it occurred to me it would be possible to dispense with both knife and wood. Accordingly I made an attempt which I will describe; the result is the work referred to as inclosed under a separate cover.

I first made a unit of design on any paper I could get hold of. I cut out this unit from a sheet of 8-ply photographic mounting board, using the rough side on which to apply the color, as shown later.

SIXTH YEAR. (U) Work the Totem, in cross-stitch embroidery, by weaving, or otherwise, as desired; the color scheme to exhibit a group of tones.

The illustrations of "squared animals," Plate IV, are by Alice E. Woodman, and are here reproduced from "Palette and Bench," to help the children to see how charming and how amusing such things can be. Those in two tones

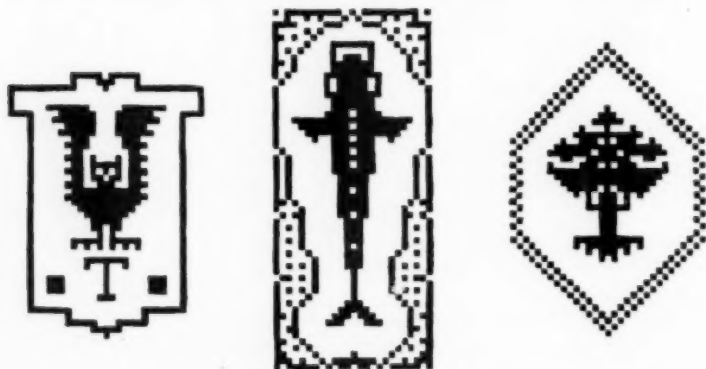


Plate V. Totems to be woven or worked in cross-stitch. Sixth grade work.

show an inviting field for experiment. Plate V gives three Totems complete. The first is for members of a Thoreau Club; the second for a Trout Club; the third for a Botanical Club. The first and third show typical borders, one on

Since my unit was quite small I put a bit of gum on the wrong side and placed the smooth end of my pencil on the gummed portion, using the pencil as a handle in stamping the unit in the desired position on the surface to be covered.

Mixing a little water color with gum Arabic, (I suppose mucilage would answer, since it is to prevent the water color from drying too rapidly), I applied my unit as I would use a rubber stamp. Of course some "touching up" was necessary since the color would not be perfectly even and occasionally the unit would not be perfect, but I imagine the same difficulties would occur in the use of wood blocks.

The units are readily cut out with scissors which are to be found in nearly every school-room. A very small piece of mounting board would supply a class, and this is all the material required. The time necessary is reduced to a minimum, hence it seems to me worth a fair trial by anyone who desires to make the attempt.

H. W. Shaylor



Plate VI. Three designs for canoe pillows, embodying aquatic motives to be worked in stencil. Seventh grade work.

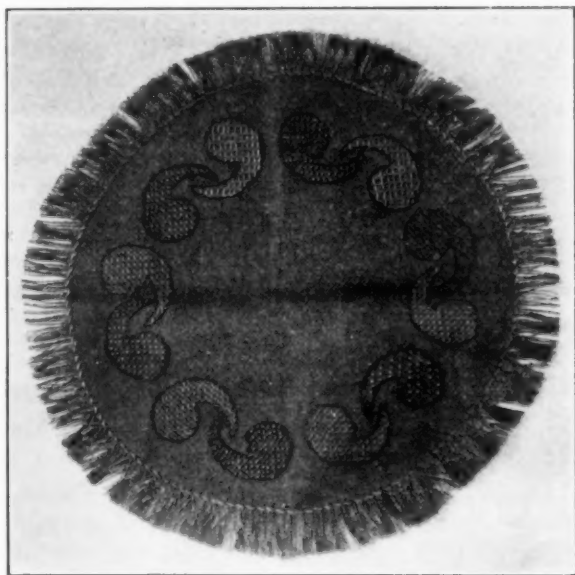


Plate VII. A design for a lamp mat, worked on burlap with linen thread by Miss Katharine F. Steiger, Rochester, N. Y.

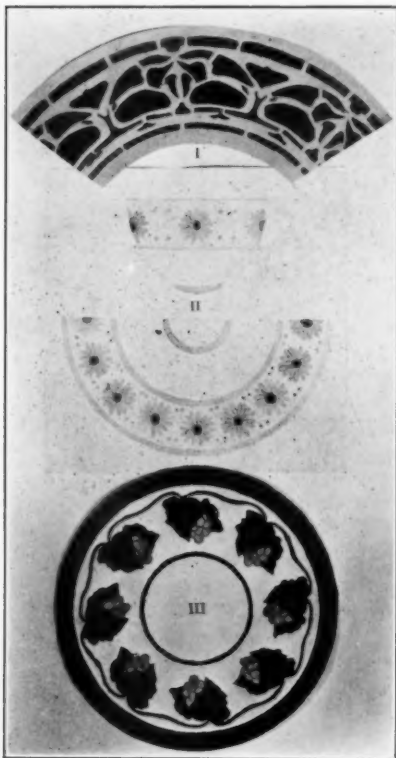


Plate VIII. 1, A design for the decoration of a plate by Frances Macdonald, VIII, Mt. St. Joseph Academy, Brighton, Mass. 2, Design for a cup and saucer, Mary R. Lamoreaux, VIII, Southbridge, Mass. 3, Design for a plate by Ina Hopkins, aged fifteen, Oneonta, N. Y.

examples of work by eighth grade pupils. Other illustrations of good designs will be found in the Editorial.

H. T. B.

the vertical and horizontal, the other on the diagonal motive. The fish totem has a symbolic border composed of the debris upon the bottom of the pond, fanned away from the fish by the constant movement of fins and tail while he is "at rest."

SEVENTH YEAR.

Make the Pillow Cover, to be used in a canoe; the ornament to be stencilled, and to exhibit a group of hues.

The three designs in Plate VI, are typical. The first makes use of the kingfisher as motive. The second shows adaptations from two shells and two aquatic plants. The third is derived from a flock of young ducks, the ripples they produce, and four frogs, pebbles, and floating twigs.

EIGHTH YEAR. Com-

plete the circular mat or plate; the coloring to be any harmonious group of hues.

Plates VII to IX show ex-



Plate IX. A leather mat designed and made
by Solomon Malkiel, VIII, Phillips
School, Boston, Mass.

HIGH SCHOOL

FREEHAND DIVISION

The careful drawing of nature forms with the coming of spring brings back to us an abundance of material for design which should be utilized. It would be well to take up with some thoroughness the problem of the repeating pattern in all directions for a surface covering. Consider the possibilities of this in its possible positions as a decoration for a horizontal or vertical surface.

Raise the question as to what differences should exist between these classes of design, and why. Invariably illustrate a design lesson with blackboard drawings and pictures or plates of good historic examples.

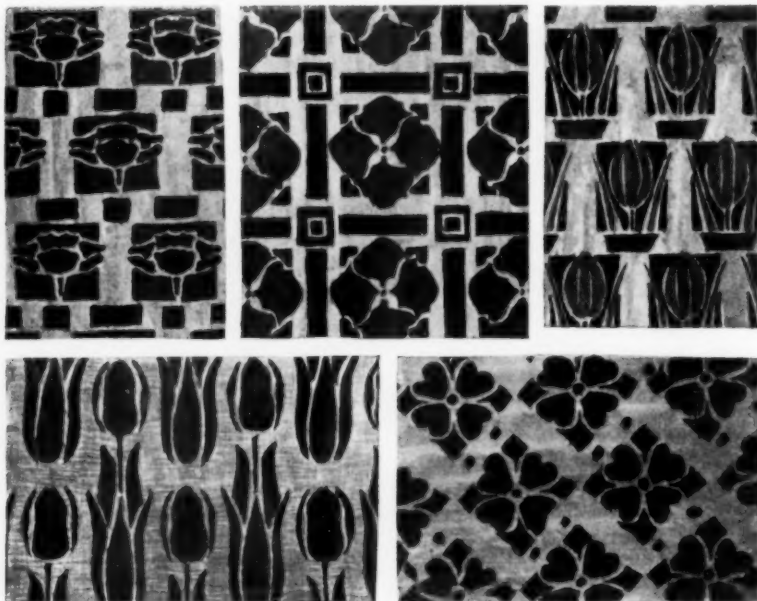
Borders based on similar nature motives should follow the surface patterns. The corner in a border problem is frequently ignored. It is worth attention and should not be evaded.

Materials for the carrying out of the chosen design motive and repeat are many. Rice paper gives a silky finished appearance whether worked in crayon or water color. Color applied to the back of rice paper with either medium gives a pleasing softened effect when seen thru from the front. Thicker papers are treated in the usual ways and mediums.

The stencil and wood block are at our command and are not too difficult for these students, and may be applied satisfactorily to paper as well as to textiles.

HAROLD HAVEN BROWN

Stuyvesant High School
New York City



Surface patterns by pupils in the Stuyvesant High School, New York City.

MECHANICAL DIVISION

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The following problems illustrate sections obtained by cutting thru the various type solids at different angles to the base and making a revolved view of the object in order to represent the exact sizes and shapes of the sections thus obtained.

Plate XXX

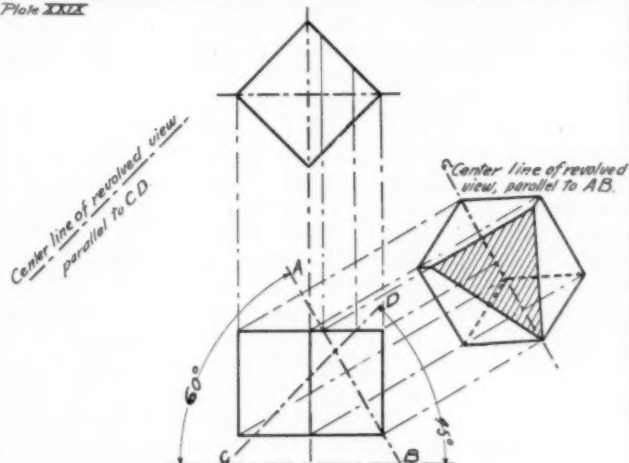


Plate XXXI

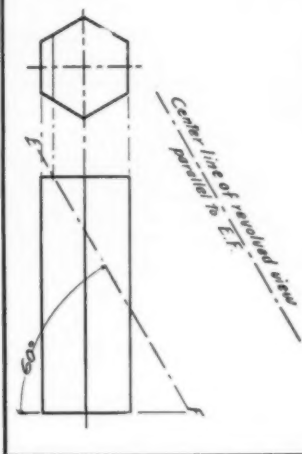
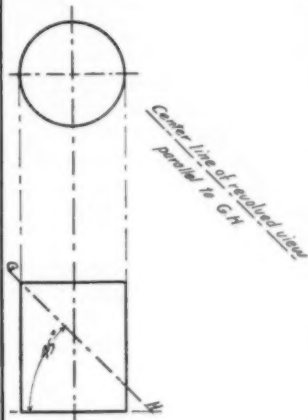


Plate XXXI



— Division of Taylor Machine Co. — R.R. —

When making a revolved view of the object, the center line of the revolved view must be drawn parallel to the line representing the edge of the cutting plane.

Plate XXIX. (a) Represent a cube having its vertical faces at 45 degrees to the vertical plane and cut the cube by a line, AB, which in the front view represents the edge of a cutting plane at an angle of 60 degrees to the base of the cube. The faces of the cube are 2 1-2 inches square. Make a revolved view showing the exact shape of the section obtained and the resulting projection of the cube.

(b) Make a second revolved view showing the section obtained when the line CD represents the edge of the cutting plane.

Plate XXX. Represent a hexagonal prism which is 2 1-4 inches across parallel sides in the top view and 5 1-2 inches high. Cut the prism by a line which in the front view represents the edge of a cutting plane at an angle of 60 degrees to the base of the prism. The line cuts the front view of the prism at a point 2 3-4 inches above the base on the right side. The top view of the prism shows it placed so that four sides are at 30 degrees to the vertical plane. Make a revolved view obtaining the exact shape of section and the resulting projection of the prism.

Plate XXXI. Represent a cylinder which is 2 3-4 inches in diameter and 3 1-4 inches high. Cut the cylinder by a cutting plane which is represented in the front view by a line at 45 degrees to the base of the cylinder. Make a revolved view showing the exact section obtained and the projection of the remaining part of the cylinder.

These problems may be varied by assuming various angles other than those specified for the position of the cutting planes. Additional problems may be obtained by using the square and hexagonal pyramids, the cone and other type solids for which dimensions have been given in previous problems, assuming different angles for the positions of the cutting planes. In this way, no two pupils in the class will have exactly the same problem to work out.

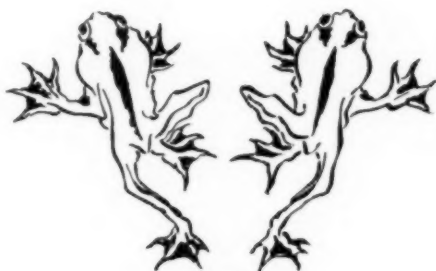
By the time that all of these plates have been completed, it will be near the end of the school year, and each pupil should complete his set of drawing plates by making a title page, lettering it carefully. It should contain the following lettering:

First Year
MECHANICAL DRAWING
John H. Harris
Technical High School
Cleveland, Ohio

This title page should really be a design plate in lettering and the pupil should select a style of lettering appropriate to the contents of his book of drawings. The book that I can recommend as best suited to the needs of the pupil, both in contents and price, is "The Essentials of Lettering" by French and Meiklejohn, which was reviewed in the March School Arts Book.

FRANK E. MATHEWSON

Technical High School
Cleveland, Ohio



AFTER
HOKSAI



THE WORKSHOP

WOODWORKING

SANDALS

THE plan for bare-foot sandals, here given, is thoroly practical and the construction is easy. Possibly it may appeal to some craftsman or nature lover.

CONSTRUCTION

Place your bare foot upon a piece of paper, mark around it, and cut out the pattern which corresponds to the inner line, Fig. 1. Place this pattern upon a larger sheet and mark all around 1-2", smoothing out irregularities and rounding the form. This gives you the shape and size to cut the leather. The sole-leather from which mine were made cost about fifty cents.

A keen, sharp-pointed knife is necessary for this cutting,—one of the sloyd manual training knives is excellent.

Place your bare foot upon the leather and mark thong holes as follows: 1 just behind the first joint of the little toe, 2-3 on either side of the heel, 4 just behind the first joint of the great toe, 5-6 between the great and the next toe, and 3-8" apart. These holes are all 1-8" wide and 3-8" long. A piece of belt lace provides the thongs. The method of fastening is simple but entirely effective and strong.

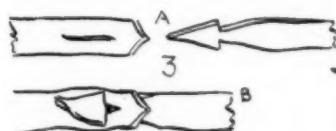
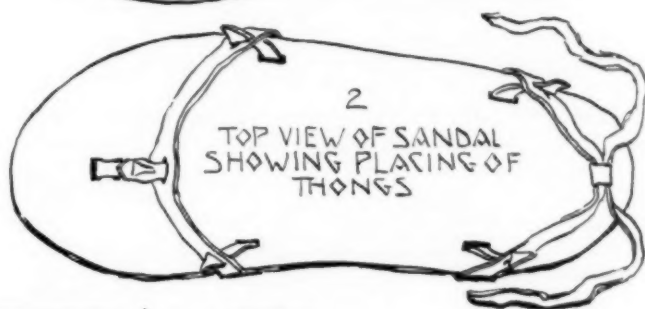
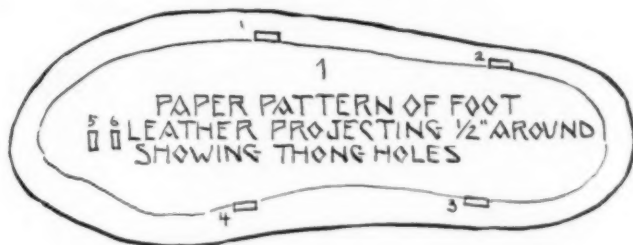
Cut one end to a spear point as in A, Figure 3. Determine by measure how far up the buttonhole must come, and cut.

Figure 3, B, shows the fastening for the toe strap ends, as in the top view, Figure 2. When this point is pulled thru the slit and turned square across, the fastening is very strong and will withstand all the strain it will get from walking.

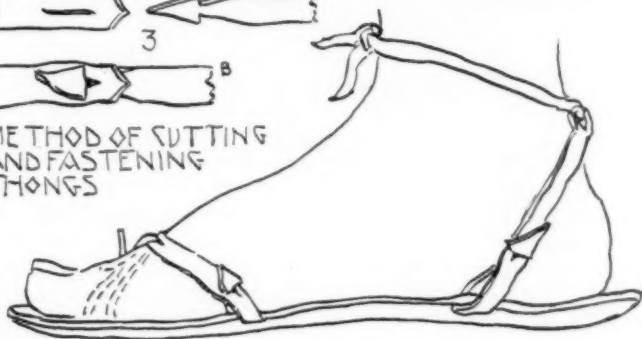
Figures 2 and 3 show enough to indicate methods of buttonholing or fastening the thongs. Length of the strap across the foot must be determined by measure. The two heel straps are of course long enough to tie or cross behind the heel and tie in front of the ankle. Reverse the pattern for the left sandal. The writer wore a pair of these sandals constantly thru one summer in Maine,—wore them thru pasture and dusty road and woodland, with comfort. One must learn to lift and set down the foot squarely, and this done, there is no place you cannot go with them—in the country.

The leather soon curves to the foot. If sand and gravel works over the edge, the next step shakes it out, and for this reason this ancient form is better than the partly closed-in sandal of commerce.

SANDALS



METHOD OF CUTTING
AND FASTENING
THONGS



F. G. SANFORD

Try a pair. They will cost you not over \$1.00 and give you lots of comfort when you get over being called a crank, and your ultra-fastidious friends recover from the shock of seeing the naked foot.

FRANK G. SANFORD

Oneonta, New York

WEAVING

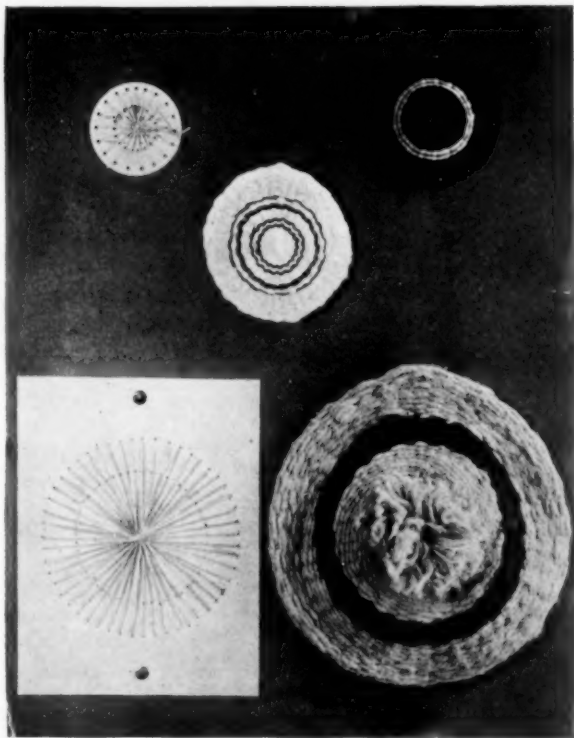
DOLL'S TAM O'SHANTER CAP

MATERIALS. Stout cardboard, darning needle No. 12, double German-town yarn.

DIRECTIONS FOR MAKING

As the warping for this exercise is rather difficult, it is best to let all the pupils make looms and caps of a uniform size at first. Afterwards repeat the exercise, letting each pupil take the measure of a doll's head or her own, and make a loom of the necessary size. Use the same proportions for any size of loom. After measuring the head, take one-sixth of that measurement for the radius of the smaller circle. Draw the smaller circle. Draw from the same center a larger circle, using a radius about one and one-half times that of the smaller circle. Both circles should be perforated with an uneven number of holes about one-half inch apart. Be sure to have an uneven number. This is easily done if the circle is divided first into quarters and one extra perforation is placed in the last quarter of each circle. For the first exercise, use a six-inch square of cardboard. Find the center and with a radius of one inch draw the smaller circle. With a two and one-half inch radius and the same center draw the larger circle. Perforate the outer circle with holes one-half inch apart, being sure to have an uneven number. The perforations of the inner circle should fall on the same radius as those of the outer. Use about three yards of yarn for warp. Begin warping in the quarter section having the greatest number of perforations, or where you placed the last odd one. Place a temporary knot in the yarn near one end to secure the warp. Hold the loom so that the warp for the top of the cap will be up, and that for the under side will be down. Push the needle downward thru a perforation of the small circle. Bring it up thru the corresponding perforation of the large circle. This places the first warp thread for the under side of the cap. Continue the thread across on the upper side forming a diameter of the large circle. Bring the needle thru to

the under side, then thru the small circle to the upper side. Repeat these steps going down thru the next perforation of the small circle, and up thru



1, Cardboard loom for a Tam o' Shanter cap. 2 and 3, Doll's Tam o' Shanter caps. 4, Loom for a child's cap. 5, Child's Tam o' Shanter.

one of the larger circle, etc. After threading along each diameter on the top, look on the under side to be sure that none of the short warping has been omitted. When the last perforation of the outer circle has been reached,

draw the yarn toward the center of the top and begin to weave over and under until the top of the cap is completed. Next carry the weaving yarn thru the nearest hole and begin to weave the under part, at the small circle first. When the weaving has been finished, remove it from the loom by breaking the cardboard and finish with a small pompon on top.

This cap can be made with bands or borders of luster thread used in connection with the yarn. It can also be made of roving large enough for a child to wear.

KATHARINE FRENCH STEIGER

Director of Domestic Art
Rochester, New York

NEEDLEWORK

COSTUME OF AN IRISH BARD

THE HARP THAT ONCE THROUGH TARA'S HALLS

"The harp that once through Tara's halls
The soul of music shed
Now hangs as mute on Tara's walls
As if that soul were fled.
So sleeps the pride of former days,
So glory's thrill is o'er;
And hearts that once beat high for praise
Now feel that pulse no more.

"No more to chiefs and ladies bright
The harp of Tara swells;
The chord alone that breaks at night
Its tale of ruin tells.
Thus Freedom now so seldom wakes,
The only throb she gives
Is when some heart indignant breaks,
To show that still she lives."

Thomas Moore.

Among the music characteristic of the different nations, there is none which portrays more vividly the habits, character and temperament of the people than does the Irish music.

The history of music, and the history of Ireland are very closely interwoven, for all noteworthy deeds of the times were chronicled in verse and sung or recited by the Bards to the music of the harp; thus for many centuries all music was in the hands of the Bards.

The Bards have been variously called poets, prophets, and singers, who celebrated in verse and song, the deeds and praises of great men. It was the duty and privilege of the Bard to assist at religious ceremonies and royal festivities, to excite armies to victory, and often to lead them in battle. A volume of "Ancient Laws of Ireland" gives this definition of a Bard:—"A bard, now, is one without lawful learning, but his own intellect." This definition is, however, rather contrary to what history tells us of the careful education of the Bards. They were educated by the Druids in institutions in remote parts of the country where they were taught the rudiments of law, and something of physics and history, all thru the medium of poetry, in fact all the knowledge of the times was preserved in this way. It took about twelve years to educate a Bard, at the end of which time he received a degree. Altho the course of study was very severe and extended over a long period, the profession was a most honorable one and attracted persons of the highest rank, for those who finally received the degree had peculiar privileges and were richly endowed, so that they were persons of the greatest influence.

At one time the profession numbered about one thousand, and as they did no work, they finally became quite a burden to the State, and their numbers had to be reduced, and after the conquest of Ireland by Henry II the profession began to decline.

Tara, alluded to above, in Thomas Moore's beautiful ballad, was once the seat of government for Ireland, and was a meeting place for the Bards in their poetical and musical competitions. There was a tournament of this kind each year at Tara, and prizes were awarded to the winners. The history of Tara, and the proceedings of all the kings, learned men, and nobility who met there, were all carefully noted in a book called the "Psalter of Tara," and this book also contained a list of all the tournaments held there, and the winners of each. The Irish Bard is alluded to in Richard III by Shakespeare, who says that one of them had told him "he would not live long after seeing Richmond." Other writers of the time tell of Irish Bards luring men to death by their rhymes and the story goes that Senchan Torpest, who was the chief poet of Ireland in the seventh century, uttered a "aer" (satire) on rats, which killed ten of them on the spot.

It is very difficult to describe the dress of the Bards with any accuracy, but, except in rare cases, the Bards belonged to the order of the nobility, hence their dress was rich in material, and partook of the colors of the royal families. Other writers tell us that the Bards were authorized to "have garments of many colors."



By many writers the Bards are confused with musicians, who often accompanied the recitations of the Bards, with music on the harp, but the following quotation will serve to show that the Bards were distinct from the musicians

"Both Barde and Harper is prepared
Which by their cunning art
Doe strike and cheare up all the gestes
With comfort at the heart."

"The Barde and Harper mellodie,
Unto them do beginne
This Barde he doeth report,
The noble conquests done.
And eke in Rimes shewes forth at large,
Their glorie thereby wonne."

In ancient times the harp was the favored musical instrument of Ireland, as is shown by its familiar presence on the flag. The Clairseach was the large harp, "the festive or heroic harp of the chiefs and ladies, as also of the bards," having from twenty-nine to fifty-eight strings. The harp is referred to in literature as early as the ninth century, and is depicted in the sculpture of the tenth century. The following extracts show the value placed upon the harp by both Irish and Scotch:—"A small but singularly sweet, and very beautiful Harp, which had belonged to Donneghadh Cairbreach O'Brien, whose father was one of the last of the Irish kings, had been by some means removed to Scotland, and Mac Connedke, the poet to the Irish chief, was directed by his master to endeavor to recover it, either as a free gift, or in exchange for a flock of Irish sheep. The envoy failed to induce the Scottish chief to restore O'Brien's Harp, and on his return wrote the following beautiful lines:—

"Bring unto me the harp of my king,
Until upon it I forget my grief,
A man's grief is soon banished
By the notes of that sweet-sounding tree.

"He, to whom this music tree belonged,
He was a noble youth of sweet performance;
Many an inspired song has he sweetly sung
To that elegant, sweet-voiced instrument.

* * * * *

"O'Brien's harp! sweet its melody
At the head of the banquet of fair Gabhran;
Oh! how the pillar of bright Gabhran called forth
The melting tones of its thrilling chords."

The reply of the Scottish chief is as follows:—

"No son of a bright Gaedhil shall get
The harp of O'Brien of the flowing hair;
No son of a foreigner shall obtain
The graceful, gem-set fairy instrument!

"Woe! to have thought of sending to beg thee,
Thou harp of the chieftain of fair Limerick,
Woe! to have thought of sending to purchase thee,
For a rich flock of Erin's sheep.

"Sweet to me is thy melodious soft voice,
O maid! who wast once the arch-king's,
Thy sprightly voice to me is sweet,
Thou maiden from the island of Erin."

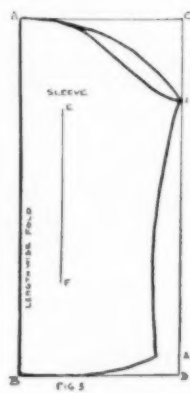
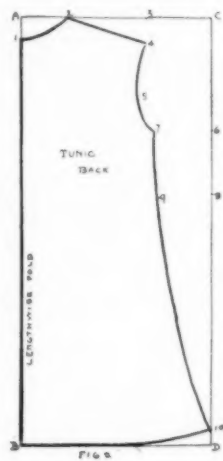
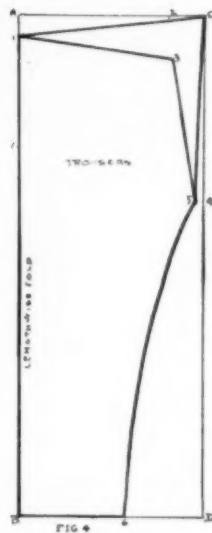
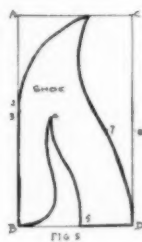
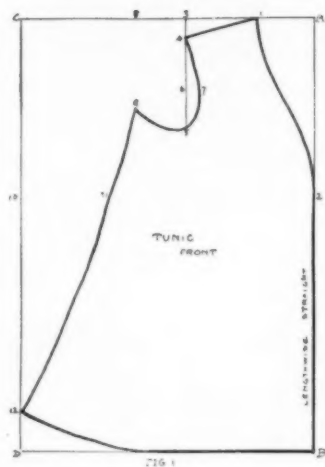
Historical changes, and stress of circumstances have obliged the common people of Ireland to give up many of the quaint and odd customs which we associate with them, and they have now taken up many English customs. Most of the old Gaelic sports and games which had been handed down from their ancestors, have now become obsolete; the peasants no longer dance in the fields, and all country festivals now partake of English middle class life. Nevertheless, the social characteristics of the Irish people remain the same. Certainly no race of people are quite so warm-hearted and hospitable as the Irish; they celebrate all occasions, by gathering their friends around them, and seem to delight to make a feast at all times.

There is perhaps less of literature bearing on the manners, customs and dress of the Irish people than on others, as the history of Ireland is so closely interwoven with that of England and Scotland, and the dress also of the peasants and middle classes, closely resembles that of other countries of northern Europe, hence the writer has chosen for this month's costume that of an Irish Bard of the fifteenth century.

DIRECTIONS FOR PATTERNS

The word tunic comes from the Latin "tunica," meaning a body-garment, and it has come to include garments of different lengths and materials, from the time of the Romans to the present day.

Figure 1. Front of tunic. Paper 9 1-2" x 6 1-2". Place and letter as in chart. Point 1 = 1 1-4" from A. Point 2 = 4" from A. Draw curve for front of neck. Point 3 = 1 3-4" from A. Point 4 = 1-2" from 3. Point 5 = 2 1-2" from 3. Point 6 = 1 1-2" from 3. Point 7 = 1-2" from 6. Point 8 = 4" from A. Point 9 = 2" from 8. Draw curve for arms eye. Point



PATTERNS

FOR

19" DOLL

SCALE $\frac{1}{2}$ " = 1"

10 = 4" from C. Point 11 = 2" from 10. Point 12 = 1" from D. Draw under-arm and lower edge of tunic.

Figure 2. Back of tunic. Paper 4 1-4" x 9 1-2". Place and letter as in chart. Point 1 = 1-2" from A. Point 2 = 1" from A. Draw curve for neck. Point 3 = 2 3-4" from A. Point 4 = 1-2" from 3. Point 5 = 1 3-4" from 3. Point 6 = 2 1-2" from C. Point 7 = 1 1-4" from 6. Draw curve for arms eye. Point 8 = 4" from C. Point 9 = 1 1-4" from 8. Point 10 = 1-2" from D. Draw under-arm and lower edge of tunic.

Figure 3. Sleeve. Paper 7" x 8". Place long edges of paper together and fold, lettering as in chart. Point 1 = 1 3-4" from C. Point 2 = 1-2" from D. Point 3 = 1-2" from 2. Cut thru both thicknesses of paper from 1 - A, on outside curve, then curve in one side of pattern slightly for under part of sleeve. When pattern is opened flat, slash pattern at line EF, 1" in front of fold, to show shirt sleeve.

Figure 4. Trousers. These are long and tight fitting, and this pattern in a full size is likely to require more variation to meet needs of wearer. Paper 11" x 8". Fold long edges of paper together, as in sleeve pattern. Place and letter as in chart. Point 1 = 1 1-2" from A. Point 2 = 3-4" from C. Point 3 = 1" from 2. Point 3 = center front of trousers at waist. Point C = center back of trousers at waist. Point 4 = 4" from C. Point 5 = 1-4" from 4. Point 6 = 2 1-2" from B. Point 7 = 3" from A. Line 1 to B = outside of leg.

Figure 5. Shoe. Paper 2 1-2" x 4 1-2". Place and letter as in chart. Point 1 = 1 1-2" from A. Point 2 = 2" from A. Draw curve for pointed toe 1-2, and ankle 1-D. Point 3 = 2 1-2" from A. Point 4 = 3-4" from 3. Point 5 = 1 1-4" from B. Draw curve for sole. Point 6 = 2 1-2" from C. Point 7 = 1-2" from 6.

DIRECTIONS FOR CUTTING

Place Figure 1 with line 2-B on selvage edges of material.

Figure 2. Line 1-B on lengthwise fold of material.

Figure 3. Open out pattern and place with line A-B straight lengthwise.

Figure 4. Open out pattern, and place with 1-B straight lengthwise.

Figure 5. Place with 2-B on lengthwise fold.

DIRECTIONS FOR MAKING

Trim tunic around edges, also edges of slash in sleeves with fold of contrasting color. Finish lower edges of sleeves by gathering into wrist, leaving frill at hand. Seam the leg portions of the trousers before putting the two parts together, then seam the two front edges, 3-5 together, then back edges, C-4. Open at each side, 1-7, for placket, and finish with facing.

Seam shoe, 1-2, and 1-7, and also 5-D. Seam curved edge, 4-5, into curved edge of sole.

For the shirt, which is only visible at neck and sleeves, utilize shirt waist pattern in School Arts Book of December, 1909, and for collar, use collar pattern in February, 1910, School Arts Book. The hat is essentially the same as that used in the Highlander's costume in the March number, substituting a soft plume instead of the eagle's feather. For full-sized (10 or 12 year) patterns, multiply dimensions by three, altho some alterations will doubtless be necessary in the trousers and the shoes.

BLANCHE E. HYDE

Director of Household Economics
Newton, Massachusetts

METALRY

PAPER WEIGHT

A working drawing, Plate 1, A, giving the front and top views of the paper weight, is first necessary. From this drawing the patterns or developments are made for the raised part of the weight, and for the handle as shown at B and C. It is a good plan to use heavy paper to draw the pattern on so that, after it is cut out, the edges will be firm enough to stay in place when the pencil or scratch awl is used about these edges. After drawing the patterns, take a sharp knife and cut very carefully to the line. Having the patterns, the raised part of the weight, Fig. B, is made first. Place the pattern over a piece of 20 gauge copper and with the pencil or scratch awl mark about the edges, leaving the outline on the metal. Then take a square and mark the lines on which the bends are made, shown by dotted lines on pattern. Take a No. 1 saw and saw about the edges. After sawing, the edges will need truing up with a file and the edges 1, 2, 3, 4, Fig. B, beveled to a mitre. See March Workshop. Corner of box. If the metal for the weight is to show a hammered surface, the hammering must be done before scratching the outline on the metal.

To bend the raised part of the weight into shape, fasten the piece of metal in the vise on the line shown at D. Place a block of wood in front of the metal and bend it back until it is at right angles to the part that is between the jaws of the vise, as at Figure E. This is repeated on the corresponding line E 1, on the opposite side of the metal. The metal is next turned around and placed in the vise, as at Figure F, and with the use of the block of wood, the other

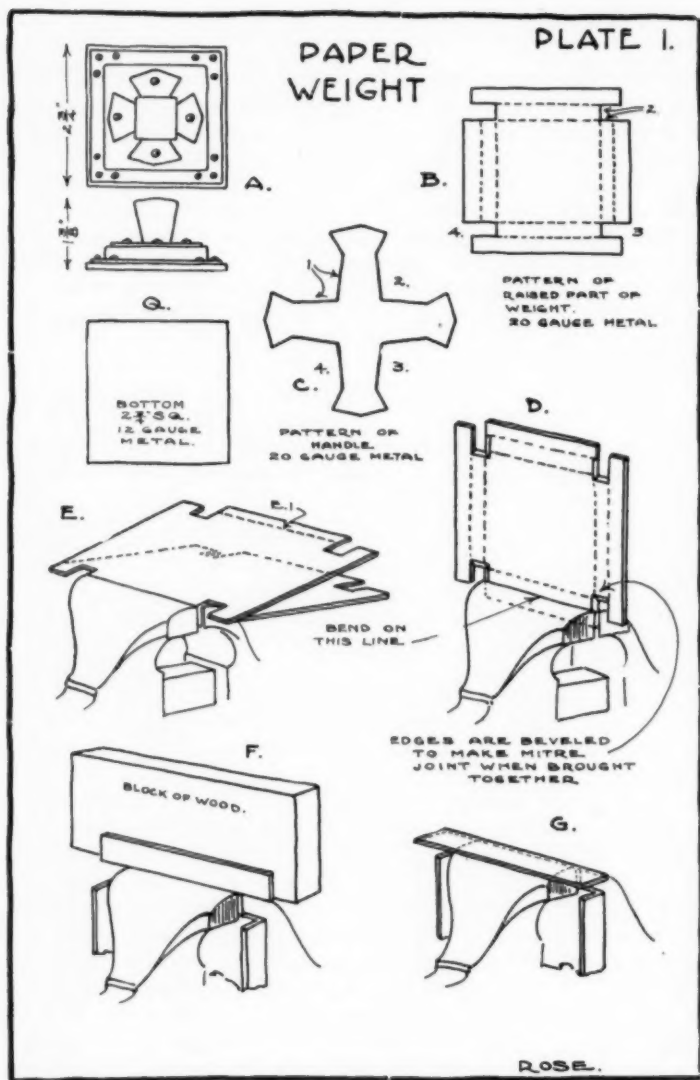
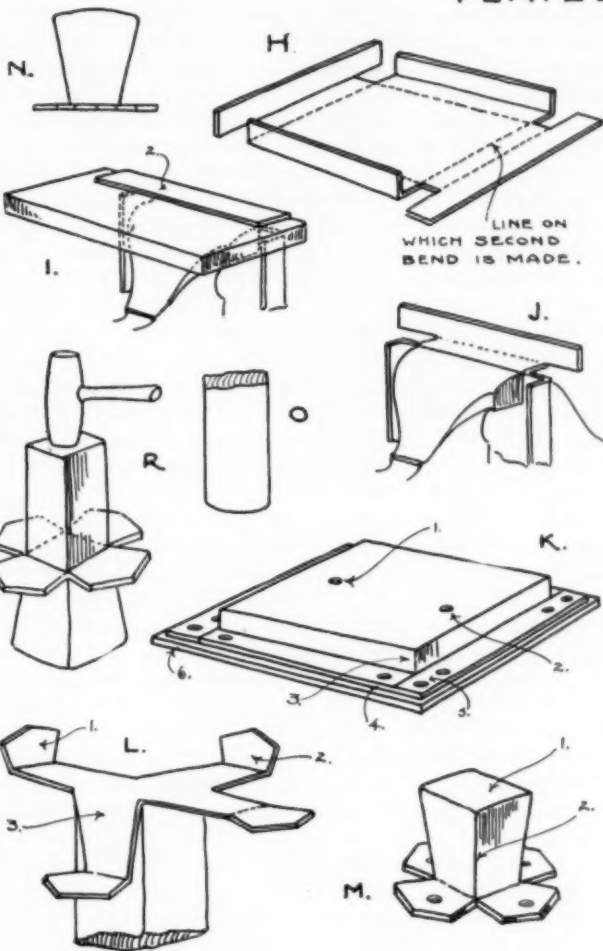


PLATE 2.



ROSE.

two sides are bent over as at Figure G. After the sides have been bent up, as shown at H, the metal is again placed in the vise, as at 1, having the top edge of the vise coincide with the inside dotted line on the metal shown at H. Take a piece of wood or metal about 3-16 of an inch thick and place it as shown at Figure I, 1. With a firm hold on the block of wood, the metal is bent back on the dotted line until the outer edge, I, 2, becomes vertical, as at Figure J. This is repeated on the three other edges, and the metal now takes the shape, as shown at Figure K. The edges that were beveled, as shown at D, now come together and make a mitre as at K 3. If the work up to this point has been carefully done, the edges will come together and make a perfect corner. If there seems to be too much metal at the corners, a little may be removed by filing; or if there is a small opening, the metal may be stretched a little by placing it over a piece of metal and hammering lightly. After shaping the corners, the outer edges, K 4, are next filed square, leaving no rough edges.

The handle is the next thing to work on, Fig. C. Place the pattern over a piece of 20 gauge metal, and with the scratch awl, mark about the edges. Then take a metal saw and cut to the outline. The edges are then filed true and the parts at C, 1, 2, 3, 4, are beveled as were the corners of the raised part. After the filing is done, place the ends of the metal in the vise and bend them at right angles to the rest of the handle, as shown at L 1 and 2. After all the four ends have been bent up, take a block of wood about 3-4" square and 4" long; place one end in the vise, and the metal for the handle over the other end and bend the sides of the handle down as at L 3. This can be done easily with the fingers, bringing the edges together as at M. The top of the handle, M, 1, is flat at present, but it seems to improve it to dome it a little, as at N. To do this, place the handle top side down on a piece of soft pine and place in the handle, as at R, a stick of wood about 5-8 of an inch square and 3" long, with one end rounded a little, as at O, and with a few light blows from a mallet the required result is obtained. If anyone has facilities for soldering, a better piece of work is made of the problem if the corners at K 3 and M 2 are soldered. Experience should be gained on a less difficult problem before attempting the soldering of this one.

The bottom is next cut and filed to the required shape, and in this case is of 12 gauge metal, 2 3-4" square, Q, Plate 1. The three parts forming the paper weight are now ready to be put together. For a problem of this nature, riveting seems to be a good method of fastening the different parts together. The holes for the rivets must first be drilled; their position is obtained from the working drawing, Plate I, Fig. A, and marked with a center punch. With

the hand drill and a No. 38 drill, drill the holes in the handle as shown at M, and drill one hole in each corner of the raised part of the weight as at K 5. The handle is first riveted to the raised part; the handle is held in place with one hand, and with the scratch awl in the other hand the holes at opposite sides of the handle are first located. These two holes, as at K 1 and 2, are then drilled, and the rivets which are made of 3-4" oval head copper tacks are put in place. See March Workshop. After securing these two rivets, the two other holes are drilled and riveted. The top part of the weight is now placed over the bottom, Fig. K 6, which is made of 12 gauge metal, and one hole in each corner is located and drilled. After drilling these holes, a larger drill should be used to countersink the holes on the under side of the bottom to allow the rivets to spread a little when they are headed up. If this is done, the bottom may be filed flat when all the rivets are in place. After drilling and counter-sinking, one hole in each corner, the rivets are put in place and headed up. The other eight holes are now drilled and the rivets put in place and secured. The ends of the rivets are filed off level with the bottom and the paper weight is completed.

AUGUSTUS F. ROSE

Boston, Massachusetts

Earth is so kind that just tickle her

MAY

1	✠	●
2	MON	●
3	TUE	●
4	WED	●
5	THU	●
6	FRI	●
7	SAT	●
8	✠	●
9	MON	●
10	TUE	●
11	WED	●
12	THU	●
13	FRI	●
14	SAT	●
15	✠	●
16	MON	●

Now the bright star, day's harbinger
Comes dancing from the east and leads with her
The flowery May, who from her green lap throws
The yellow cowslip and the pale primrose.

Milton.

George Inness b. 1825.

American painter of landscapes and light.

Lionardo da Vinci d. 1519.

Pupil of Verocchio. Florentine painter & sculptor, and well versed in anatomy, botany, astronomy, mathematics, engineering, and music; author and lover of nature.

On May 1st 1489, Michelangelo then 14 years of age was engaged for 3 years by Ghirlandajo.

Sir Thomas Lawrence b. 1761.

English portrait painter.

Audubon b.

In his 1780. name we wage war on the destruction, thru vanity or wantonness, of his friends the birds.

For lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land.

The Song of Songs.

Robert Browning b. 1812.

Said:

Rejoice that man is hurled
From change to change unceasingly,
His soul's wings never furled.

{ As if old Browning sat continually at the roots of human life and saw all things.

Burns - Jones.

And also:

That's the wise thrush; he sings each song twice over
Lest you should think he never could recapture
The first fine careless rapture.

Hark! hark! the lark at heaven's gate sings.
And Phoebus 'gins arise, His steeds to water at those springs
On chaliced flowers that lie; And winking Mary-buds begin
To ope their golden eyes.

Shakespeare.

Léon Gérôme b. 1824.

French historical genre painter. A leader in the "New-Greek" school.

Dante Gabriel Rossetti b. 1829.

Painter and poet. One of the founders of the Pre-Raphaelite Brotherhood.

Wreaths for the May!
for happy Spring
To-day shall all her
dewy bring.

Keats.

Once more the heavenly flower makes all things new.

Tennyson.

Thomas Gainsborough bapt. 1727.

English painter of portraits and landscapes.

My soul went forth, and, mingling with the tree,
Danced in the leaves; or, floating in the cloud,
Saw its white double in the stream below.

Lowell.

*On the 8th of May 1877 German excavators found the Hermes of Praxiteles, the only authenticated Greek original we have.

with a hoe and she laughs a harvest

MAY

17	TUE	○
18	WED	○
19	THU	○
20	FRI	○
21	SAT	○
22		○
23	MON	○
24	TUE	○
25	WED	○
26	THU	○
27	FRI	○
28	SAT	○
29		○
30	MON	○
31	TUE	○
	Stay, O May, do Another	stay day!

Across the noisy street I hear him careless throw
One warning utterance sweet; Then faint at first and low
The full notes closer grow; hark, what a torrent gush!
They pour, they overflow, — Sing on, sing on, O thrush.
Austin Dobson

Sandro Botticelli d. 1512.
Florentine draftsman with pen and silverpoint, and painter. his Spring has the primitive grace, the freshness, the fluttering vivacity of the season itself, and to the artist and student a thousand qualities besides.

How gently rock you poplars high
Against the reach of primrose sky
With heavens' pole candles stored.
John Ingelise

Albert Durer b. 1471.
German painter and engraver, designer of woodcuts and the reputed inventor of etching and of printing woodcuts in two colors.

Of song may all my dwelling be full, for sleep is not more sweet, nor sudden spring, nor flowers are more delicious to the bees, so dear to me are the Muses. Whom they look on in happy hour Circe hath never harmed with her enchanted potion.
Theocritus

Ralph Waldo Emerson b. 1803.
Our great poetic seer, as Dr. Wm. T. Harris used to call him. If eyes were made for seeing. Then Beauty is its own excuse for being, said Emerson: also, Pictures must not be too picturesque.

Dante Alighieri b. 1265.
"The Divina Commedia may be said to have made the Italian language, which was before so rude and unformed that Dante himself hesitated to employ it on such a theme."

The cock shall crow
In the morning gray.
The bugles blow
At the break of day:
The cock shall sing and the merry bugles ring.
And all the little brown birds sing upon the spray.
Stevenson


Memorial Day. King Arthur d. 542.
Heroes of old, I humbly lay
The laurel on your graves again.
Whatever men have done, men may;
The deeds you wrought are not in vain.
Austin Dobson

**Joan of Arc
Martyred 1431**
Where tillage begins, other arts follow.
The farmers, therefore, are the founders of human civilization.
Daniel Webster

It is the season now to go
Above the country high & low,
Among the lilacs hand in hand
And two by two in fairy land
Stevenson

When daisies white and
violets blue
And lady-smacks all
silver-white,
And cuckoo-buds of yellow
hue
Do paint the meadows
with delight.
Shakespeare

Robins and mocking-birds
that all day long
Athwart straight sunshine
weave cross-threads
of song. *Lawrence*

Arranged by  Elizabeth Kallipy

HELPFUL REFERENCE MATERIAL

FOR JUNE WORK

Decorative Design in General

Theory and Practice of Design, Jackson; Lessons on Decorative Design, Jackson; Ornament and Its Application, Day; The Bases of Design, Crane; Handbook of Ornament, Meyer; The Gate Beautiful, Stimson; The Adaptation of Pattern to Material, Haney; Council Year-Book, 1907; Line and Form, Crane; The Principles of Design, Batchelder; A Theory of Pure Design, Ross; back numbers and current numbers of The International Studio,—always rich in reference material; all numbers of The School Arts Book for March, April, May and June.

Weaving

Hand-loom Weaving, Mattie Phipps Todd; Two School Bags, Soper, Book, May 1906.

Pen Drawing and Design for Printing

Pen Drawing, Maginnis; Letters and Lettering, F. C. Brown; The Practice of Typography, Title Pages, De Vinne; The Teaching of Lettering, H. H. Brown, Council Year-Book, 1906; The Essentials of Lettering, French and Meiklejohn.

Squared Units

Miss Perry, Book, December 1903; Miss Berry, Book, June 1904.

Stencilling

Mrs. Kettelle, Book, February 1902; Mrs. Sweeney, Book, June 1905; Ward, Book, June 1906; Garrabrant, Book, June 1908; Weed, Japanese Nature Stencils, Book, March 1908; Seegmiller, Applied Arts Drawing Books, V, p. 31; Stencilled Mats, Edson, Book, May 1906.

Block Printing

Marie S. Stillman, Book, June 1907; Cooper, Book, October 1908; Dow, Book, March 1909.

EDITORIAL

WERE you ever in Jerusalem at the feast of St. Helena, in Constantinople for a *Salamlik*, in Rome at the Feast of St. John, in Venice for the *Redentore*, or in Siena for *Il Palio*? If not, you have something yet to live for, something yet to learn about pageantry, something yet to enjoy in the way of feasts for the eye.

One Sunday morning Farwell and I were clinging to a column in the old church of St. Catherine of Siena; to get a view over the heads of the crowd, when suddenly a rattling drum-call sounded outside, and into the church marched a little dark red mare led by a groom in livery. The mare was to represent the ward of St. Catherine in a race that afternoon. She was accompanied by a standard-bearer, a knight in armor, a jockey, and four squires. The horse was very much alive; her bright eyes flashed, her ears danced, her nostrils quivered; she seemed to give alert attention to everything. How startling was the ring of her iron-shod hoofs upon the marble pavement! She stood silent before the priest during a solemn service. When he came forward and sprinkled her with holy water, blessing her in the name of the Trinity, the Holy Virgin, and St. Catherine, the well-bred little mare bowed gracefully, then turned, and with her brilliant troup, clanked out of church.

Late that afternoon the Campo of Siena, as Dante calls it, was a sight to behold. The venerable palaces, from whose sculptured casements the nobility of old watched jousts and burnings, were now hung with oriental rugs and draped with brilliant stuffs. The windows were crowded with citizens. The *Palazzo Pubblico* had blossomed at every door and balcony and even along the battlements. Ten thousand people filled the great semi-circle of seats in front of the palaces; ten thousand more stood in the central enclosure. Between the two crowds a cavalry kept clear the race track. It was a jolly multitude. The aristocracy were gay with ostrich plumes and bouquets; the

peasants, with brilliant clothing and flowers carried in the mouth. A pistol shot silenced everybody, and turned all eyes in one direction. A herald appeared on horseback. He was clad in chain mail, with velvet trappings of black and white, and carried a staff crowned with a she-wolf, the colors and sign of the city. A band of a dozen trumpeters, in uniforms of startling color, accompanied the herald. Their jacket-blouses were blue and green, slashed and puffed; thin white silk tights, and scarlet shoes fairly twinkled as they marched along, playing their stirring silver trumpets. A burst of applause would have greeted them in America, but here only expectant silence.

The city of Siena is divided into wards or *contradi*, each with what Indians would call a *totem*. The symbol of one ward is a goose; of another a snail, a caterpillar, a lion. Each ward has its flag and its symbolic colors; each elects annually a knight, and four squires, a standard-bearer, a drummer, a jockey and a groom, to represent the ward in this great celebration.

Following the trumpeters appeared the standard-bearer with a banner crowned with an image of the Virgin, to be given to the winner of *Il Palio*.

Behind the standard-bearer came a drummer and a sort of drum major performing wondrously with a flag, then the knight representing a ward, with all his attendants. The colors of this group were black, white and gold,—golden helmets with black and white plumes, golden breast-plates with black and white velvet capes, silk tights striped broadly up and down, or with one leg white and the other black, shoes black with gold and white ornaments.

Each *contrada* was represented by the same number of men, similarly grouped, but each group seemed more dazzlingly picturesque than its predecessor. The second was liveried in blue and white with gold; the third in crimson, blue and silver;

the fourth in yellow, green and gold; the fifth in orange, green and white; the next in red, white and black; then yellow, blue and silver; orange, white and blue. The ninth, the men from St. Catherine's ward, whom we saw blessed in her church, wore red, white and green; and last came men in yellow, red and blue.

The "drum major" of each group tried to outdo all others in his evolutions. Instead of batons, these men carried flags about five feet square with a rather short staff. These flags they manipulated with magic skill. They were waved, twirled, snapped, furled and unfurled, pitched into the air and caught by the staff, pitched so that they turned somersaults in the air and came down right end up or wrong end up, at will; they were swept around the body like a running flame, leaped over, danced with, and kissed, and all in perfect time to martial music.

After the representatives of the *contradi*, came a car drawn by four horses in gorgeous trappings, containing two big banners and the flags of the non-competing *contradi* (for not all the wards can afford to compete every year). When the procession reached the gates of the *Palazzo Pubblico* the horses passed thru them, out of sight; but the standard-bearers and the squires took seats upon the great white grand-stand, which had been erected in front of the Palace, where they made a splendid bouquet of rainbow colors.

Presently the signal sounded, the great gates of the Palace opened and ten horses rushed out and scampered to the starting-place. A rope had been stretched from near the judges' stand across the course to a point opposite, and some twenty feet behind it was another rope parallel and extending almost across. Thru the opening thus left at the end of the second rope, the horses entered this inclosure, one by one, according to a list in the hands of the starter. The horses first in were so excited that their riders could scarcely hold them. In fact, the day

before, one horse had tried to jump the rope, and others had followed, turning somersaults and throwing their riders. But to-day the rope fell at just the right instant and the horses leaped forward at full speed. Round the course they flew. Once round, and one man had disappeared; twice, and three horses ran riderless but kept the course. As they neared the turning point at the left of the Palace, one maddened horse dashed thru the line of guarding soldiers and ran into a crowded street. The others tore onward towards the goal. The crowd shouted, jumped, yelled. In a moment more it was all over and our horse had won—the one we saw blessed—St. Catherine's! Excited men jumped the rails and surrounded horse and rider; patted them, kissed them, laughed and cried over them, and conducted them triumphantly to the judges' stand to receive the banner.

The race was a great success! The winners made their way to St. Catherine's church to give thanks for the victory, a shouting and cheering crowd behind them. We started towards our hotel, but fell in with another lively company of the rejoicing victors who were marching with drums and banners, singing on their way to the great church of St. Domenico. We went with them. Into the church they swarmed with all their hulla-balloo. The few people at prayer were frightened from their knees and ran behind the piers for protection. The crowd rushed to the shrine of St. Catherine and bowed before her image. Banners waved, flowers were thrown at the Saint and poured into the arms of her attendant priest. "Vi-va-San-ta-Ca-ta-ri-na! Vi-va-San-ta-Ca-ta-ri-na!" they shouted again and again, until the old church rang with echoing responses.

That night big white geese adorned the walls of the houses in St. Catherine's ward, each bearing a torch. Everybody was feasting, and singing and dancing, and the same calm stars which looked thru the soft violet sky six hundred years ago upon

St. Catherine herself, watched now above her worshippers who spent the July night in the open air.*

That night I began to think more seriously upon the problem of beautifying life in America, and that night I designed nearly all the flags described in *The School Arts Book*, February, 1907, which have added so much to the significance of the days in one home at least. I know now that about that time (1898) hundreds of other Americans must have been thinking of the same problem, and hundreds must have commenced to do something about solving it; for in these last twelve years what an interest has developed thruout our whole land, in a more beautiful America and a more beautiful American life. Let us all promote that interest; let us all try to realize our ideals.

How the imagination is fired by the descriptions in Froissart and Sir Thomas Malory of the tournaments of chivalry! The royal pavilions, the splendid ladies, the brave knights upon their sumptuously adorned chargers, their banners, their rich emblazonry—Did you ever stop to think how the lists would have looked with "Use Hangman's Suspenders," and "Drink the Devil's Own Whiskey" painted in letters ten feet high along their sides; and how the knights would have appeared with only "No. 7" or "No. 123" painted in white on their shields of black, large enough to be seen a half mile? Suppose the retainers of Sir John Chandos had distinguished themselves upon arrival by yelling in unison:

Rah! Rah! Rah!
Boom the boss!
Rah! Rah! Boom-a-rah!
John Chandos!

Oh, how raw we are! If the favored few in the bloody days of the middle ages could play so beautifully, why cannot the

*A portion of this description, written in Siena at the time, was published in *Primary Education*, November, 1901, in an article entitled, "An Italian Thanksgiving."

avored many in the blessed days of peace play as handsomely? Why should not a school be distinguished, not by its noise, but by its courtesy, by its becoming costume, by its handsome symbolic banners and badges.

The Totem, suggested as a problem last month, and completed this month by thousands of pupils, (let us hope), ought to prove to be a living seed, taking root everywhere, and bringing forth, in due time, a harvest of beauty. Coats of arms, in these days, and in our country, are an affectation. They belong to those whose ancestry won them, and whose duty it is to honor them, and to add to their lustre; but every family in America may have its house mark, every school its banner, every class its badge, every club its sign, all beautiful and significant, all adding to the charm of daily life. Every time I see E. A. Batchelder's happy little rabbit, I smile, and see before my mind's eye my genial and talented friend. Every time I see Dr. Haney's little hippocampus cleverly sketched after his signature, I feel that I have been honored with a sort of "Witness-my-hand-and-seal" benediction. "People fancy they hate poetry," said Emerson," but they are all poets and mystics. . . . Some stars, lilies, leopards, a crescent, a lion, an eagle, or other figure, which came into credit, God only knows how, on an old rag of bunting, blowing in the wind, on a fort at the ends of the earth, will make the blood tingle under the rudest or the most conventional exterior." Let us keep our Q Avenues, and West 119th Streets in our cities, along with our 1-7-ring-double-3's, for convenience, if we must, and our Class of 1910's, but let us also be at home to our friends at "Redmark," and have the vermilion stamp on our stationery and bear always in some unobtrusive form our mystic symbol. As the best of the Greek literature is a part of ours to-day, and the best of Roman law is a part of our code; as the best psalms and prayers of the early church are a part of our liturgies, and

the best art of the Renaissance is echoed from the walls of our houses and schoolrooms; so should the charm of the symbol and the splendor of medieval pageantry, enrich and glorify our daily life.



¶ The cover stamp this month is from a wrought iron screen in the National Museum, Florence, probably of French workmanship of the fourteenth century. The plan of the design is the whirl, which was illustrated, from the Japanese, on the September cover; but in that case with three elements only: here there are six, and most ingeniously interrelated. The geometric plan is the circle, within which are inscribed two equilateral triangles, the points forming a hexagon. Within this "Seal of Solomon" a smaller circle is inscribed, and divided by radii into six equal

parts. Upon this geometric basis, the free play of line is charming. How consistent the whole is! The whirl influences every element of the design, even the arms of the central part. Every space is made brilliant with cusps, and the whole pattern seems composed of irregular sharp-pointed three-petaled flowers, with appropriate lanceolate leaves, when, in reality, it is made of six four-parted, butter-cup-leaf forms.



Plate I.

¶ The Frontispiece, by Mr. James Hall, is from a water color drawing of the iris, one of the most regal of flowers. It is one of the plates in the new packet, *Spring Nature Drawing*, published by The Davis Press.

The drawing on the Bulletin is from a French pamphlet advertising type. It merits such epithets as "clever," "decorative," "amusing." A rough sketch it is, but how well informed the artist was! Such things can hardly be copied successfully; they have to be done "off hand."

The tail pieces are from Japanese stencils imported and sold by Atkinson, Mentzer, and Grover. They evince the facility of Japanese artists in reducing plant forms to pattern without losing entirely that fine freedom, that apparent nonchalance, so characteristic of the living thing.

The plate on page 995 shows the work done by the freshman class in the High School, Brattleboro, Vt., under the direction

of Miss Florence I. Goodenough. It offers suggestion for conventional insect and plant forms such as are called for in the month's outline. This is certainly good work for beginners.

¶ It gives me unusual pleasure to be able to present to the readers of *The School Arts Book* some examples of work by



Plate II.

pupils of Miss Maud M. Mason of New York City. Plate I gives four adaptations of plant forms; Plate II, six designs suggested by the forms of birds. Plate III gives four borders, three of which have motives from the plant realm. The fourth was suggested by a fleet of yachts. Plate IV contains three designs for the decoration of porcelain with plant motives. These designs, as a whole, are of marked originality, embody perfectly the principles of good design, are boldly handled, and in the originals beautiful in color. The forms and spaces are so well related to one another that the designs have a certain inevitable

quality in their composition. One feels that every spot is in the right place and that it could not be changed without disarranging the whole order. These will furnish not only suggestion for other designs but models in handling for pupils to imitate. Miss Mason is to teach design at the Chautauqua School of Arts and Crafts this summer.



Plate III.

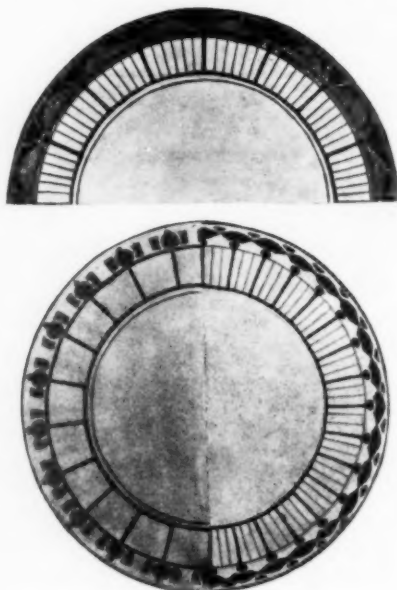


Plate IV.

On May 18th, the anniversary of the opening of the First Hague Conference, is to be observed as Peace Day. On that day, not only should our own flag be flung to the breeze, but also the banner of Universal Peace, described in *The School Arts Book*, February, 1907, p. 476. If the children cannot make a large banner in time for the celebration this year, let them make miniature flags, and wear them as badges. They may be made

of paper, with crayon or water color. Full information regarding Peace Day programs can be obtained from the Secretary of the School Peace League, Mrs. Fanny Fern Andrews, 405 Marlborough Street, Boston.

¶ How about a summer school? Why not try Chautauqua? The attractions Twostack Hall and the Colonnade Studios on Old Chestnut Hill have to offer, are unsurpassed. Then think of what Chautauqua means besides!



CORRESPONDENCE

My dear Mr. Bailey:

Durham, North Carolina

By the same mail, I am sending you the drawings which you asked me for, illustrating what we call "The Border Land of Youth."

THE BORDER LAND OF YOUTH

The second grade youngsters said that: "A 'border' is somebody that lives with you;" but the teacher had to tell him that she wanted to know something about the kind of border that he had at home in his sitting room all around the walls up close to the ceiling.

"Oh, yes;" he understood, and he remembered counting all the flowers up there. He told her of many other things that had borders about them. His reading book at school with the story of "The Three Bears" and his big book at home that Santa Claus had left outside his stocking because there was no room for it inside; they had borders to make them pretty. "Sister had a blue dress once. She wore it on a picnic and she tore it. That had borders all around the bottom and the sleeves and on her shoulders too."

"I wonder if the little flowers in the border of sister's dress were all alike or did you see many, many different kinds like those your grandmother had in her old-fashioned garden all along the path to the spring?"

"Oh, they were all alike," the little boy said, "first one and then another, right in a row and all the same size."

"I wonder how many of these little people would like to make a border on their 'Hiawatha' books?"

"I knew you would like to do it, and we will have some beautiful ones; you just wait and see. To-day is such a beautiful day and there are so many beautiful things for us to think about that I am sure everybody is very happy and will do well. Now let's see what we do first. I can see the color in everybody's eyes because everybody is looking right at me and listening. This little slip of paper on your desk is exactly the size of the border you will have on your book. See how it fits across up near the top of this pretty brown paper which we will use for the book cover. It is just long enough, and I think that it looks all right. Don't you?"

"We will make several borders, each one telling some part of the story of the little Indian boy whose name was 'Hiawatha.' In our picture we want to show more sky than we do ground, so let's draw a line to tell how much sky we will have. Then right in the center show me the great big pine tree that grew so close to Hiawatha's wigwam."

(While they are at work, please tell me, can you imagine a busier, happier set of little people than I saw before me that very moment?)

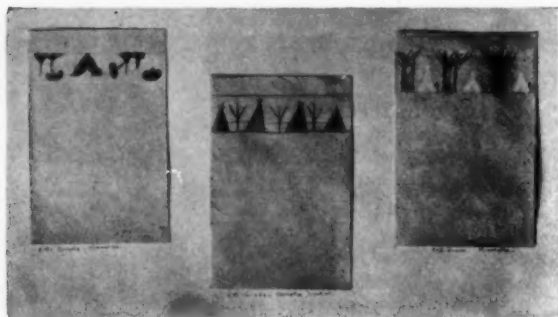
"Near the edge of the paper toward your right hand, and again toward your left, I believe we can see that same stately pine. Draw it.



"Now over toward your right hand, just half way from the middle tree to the end tree, we will make the same old tree again; and on the left side too." As absorbingly as before they were at work.

"Then beneath the trees, four times, we will paint with pretty colors the wigwam of Nokomis; and perhaps 'Hiawatha' himself, for we know that

'At the door on summer evenings
Sat the little Hiawatha;
Heard the whispering of the pine trees,
Heard the lapping of the waters,
Sounds of music, sounds of wonder.'



"Now our borders are finished and we will put them all up where every one may enjoy them. I see so many beautiful ones. Those that I like best are spaced evenly and they tell me one part of the story over and over again. Before our lesson to-morrow we are all going to think about the part of the story we would like best to draw and then our exhibit will show many parts of the story. We will be ready then to make some very beautiful borders on our books and I am quite sure they will look very much like real Indian books."

What makes one happier than to see these little people all at work to create something beautiful which they have imagined in their own happy thoughts of "Hiawatha," "Robinson Crusoe," "Cinderella," or "The Three Bears."

You will have all the joy that one could wish, in the happiness of seeing their pleasure, if you will but do your share to lead them, slowly, at first, to grasp the idea that you want them to think of some particular part of the story, and then to tell it to you over and over again and in just the same way each time. It is wonderful to see those dauntless little creators; for as soon as they

understand how to do what you ask them, you need only say: "Borders," and then listen while they eagerly tell you with crayon or water color all the stories they know.

Lydia A. Bancroft,
Supervisor of Drawing.

My dear Mr. Bailey:

Middleboro, Mass.

Abstract design or designs for imaginary things which are never applied have seemed so meaningless to the younger children that last year we tried to give a problem in each grade which called for a design for some special thing, and which could actually be applied to the object by the children. This led the children to see more clearly the limitations and possibilities of the problem, and added greatly to the interest. It also stimulated them to work at home and to notice the good and bad qualities in designs in similar objects seen at home and in the shops.

In Grade 1 the designs had to be very simple, merely lines and spots suggested by the arrangement of petals, stems and leaves in the top and side views of flowers and plants.

The problem was the border for a towel or handkerchief to be made in one color. The designs were first drawn upon tracing paper with colored crayon and the best ones selected to be painted on the real towels. Narrow linen crash was used, the ends fringed about two inches deep. Then a crease was folded by a thread for the bottom and top of the border, also where the center of the flower came or any other important point. The first and second units were then painted directly upon the crash with "easy dye." To obtain equal spacing a piece of paper was cut just the length of the distance between the two units and used as a marker. All the centers were put in first, then all the petals, stems and leaves, and border lines were painted over the creases.

Grade 2 made doilies in the same way, either circular or scalloped. Equal spacing was obtained by folding on the vertical and horizontal diameters, and once between, and with the circle marker, equal distances from the center were obtained for the centers of flowers, ends of stems, and other points.

Grade 3 was given a choice between two problems. The first was a border for paper napkins, using flower or animal forms as units, either a single animal combined with some appropriate object, or a balanced or symmetrical arrangement. The corner had to be arranged first and then the units spaced equally between. Colored crayon or paint and crepe paper napkins were used.

The second problem was for a border of animals or other units for a wooden bowl. The smallest size chopping tray, an open, flat bowl, was chosen, and

the border placed inside around the edge. A light and dark tone of one color was used and painted with "easy dye" which goes on the wood so much more smoothly than water color. Flower pot saucers might be decorated in the same way for pin or ash trays.

Grade 4. Here the children had been drawing fishes from life, and studying Japanese drawings of fishes, so the problem chosen was a fish plate. A circle the size of the plate was cut and circles were drawn upon it near the outer and inner edge of the rim and at the bottom of the curve between rim and bottom of the plate. The paper plate was then folded into six or eight equal parts and in one section the unit was drawn—a fish with stone or shell and floating sea-weed, or lines representing ripples,—trying to keep the lines and creases rhythmical. The plate was then folded near the head of the fish and the unit transferred to the next section, making a symmetrical or balanced unit. Circles were then drawn on tracing paper, the sections marked, and the unit traced,—each section. The tracing was colored with crayon or paint. The best six or eight designs were chosen, painted on the china plates and fired.

The plate was first rubbed with turpentine and marked off in similar sections on the edge. A tracing is made of one section, and this is placed over a section of the plate and fastened with clips, a piece of carbon paper was slipped under this and the unit traced. This is repeated in each section. The band of shells around the bottom of the rim has to be drawn directly, the curve making tracing impossible. The design is painted with a thin, flat wash of mineral paint and outlined with a darker color. Common crockery plates may be used, but the results after firing are not as pleasing as the china plates.

It is a great deal more work and much harder for the teacher to have so much of the design applied for nearly all of it has to be done outside of school as it takes too long to do it in drawing time. The added interest and enthusiasm, however, which it arouses in the children more than pays for the extra work.

Mary L. Cook,
Supervisor of Drawing.

My dear Mr. Bailey:

Greenville, Mich.

I enclose herewith the description of a Poster lesson.

Design for some practical purpose appeals strongly in a school where there is no manual training.

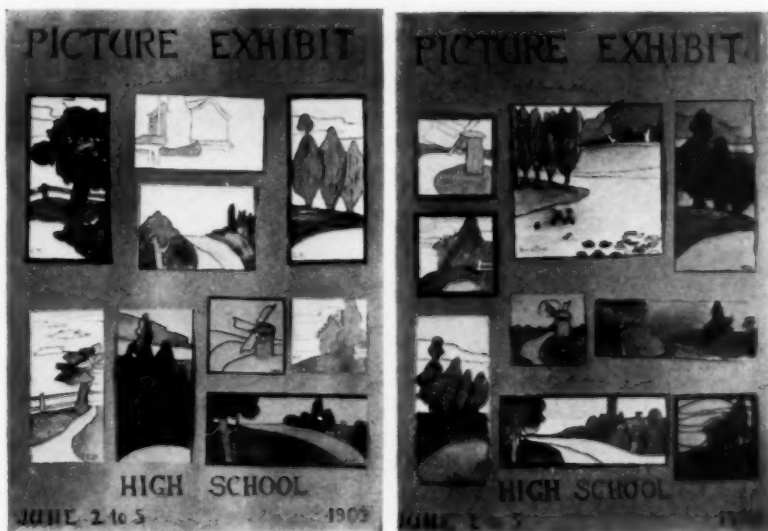
With best wishes, and a word of thanks for The School Arts Book,

I am very sincerely,

June 29, 1909

Alice Fuller.

The need arose for attractive advertising matter for a school entertainment. Posters must be large and such work could not be handled on school desks, nor in a short class hour. I thought of a page of decorative black and white landscapes, which Ruth Halleck had given us, in the Applied Arts Book. Going into a seventh grade room of fifty pupils one pleasant May morning,



I told them that the chance was waiting for each one of them to help along. At the end of the five minute explanation they were all at work with a quiet, busy enthusiasm. Materials: nine by twelve water color paper, rulers, pencils, and three-color paint boxes. Each one to choose his own little black and white picture to work from—each one to plan his own color scheme with the restriction that it must be flat color without light and shade. All outlines to be worked over with black, as well as the margin of the square or oblong.

At the end of the period, perhaps two-thirds of the work was finished. The regular teacher suggested that those who wished might come in early in the afternoon and complete their work.

It remained then to group and mount these small drawings on the regular twenty-two by twenty-eight gray mounting boards with an idea of bringing the various sizes and the varied color schemes into harmony.

When the cards were placed in the show windows of the down town stores it was very interesting to see those boys and girls stop and hunt out their own work and that of their class-mates to show to some friend or relative.

One girl in this room has a natural ability to see and to translate her seeing into line or color. The others are so proud of her that they borrow her drawings and carry them to the Superintendent with, "Please look at R's drawing; didn't she do well to-day?"

This spirit of working together to a common end, and the fact that every piece of work from this particular lesson went into the completed whole, made them seem more than mere posters.



Mr. Henry Turner Bailey,

Davenport, Iowa.

Dear Sir:

The pupils of the eighth grade in the Davenport Schools have been making pennants this term, and since we have not seen any published in The School Arts Book, our drawing teacher thought it would be nice for us to send you one and tell you how we made it.

After we had drawn our pennants on large paper and estimated how much material would be required, our teacher bought the felt for us and each pupil made his own pennant. Every one cut out his own letters from the paper pattern and basted them on at school. This had to be done very carefully so as to get the slant and proportion right.

Then we took them home and stitched them on the sewing machine. Our teacher bought some satin ribbon, and each pupil received a piece to sew across the end of the pennants so that they could be fastened to canes, if we wished.

Some pupils had small pieces of felt left after they had cut out the letters and out of these they made arm-bands and small pennants.

Each class has its own colors. The A class colors are Rose, symbolizing courage, and Gray, modesty. The B class colors are Wistaria, symbolizing the kindly virtues, and White, purity.

The pennants that we are sending you are samples of those that we made. Our pennants cost each of us about thirteen cents.

Yours respectfully,

The Eighth Grade of the Taylor School.

My dear Mr. Bailey:

Irvington, N. J.

Can you use the inclosed?

OLD GLORY, A DRAWING LESSON AND SOME FUN

Two "drawing" lessons that the children always enjoy are these I am going to describe. They follow the season of hard work on object drawing with its problems of foreshortening, bi-symmetry and free-arm sketching. The children know what you mean now when you call for light sketch lines or blacking in lines or whatever you have been calling them, they are accustomed to making large free movements, and they are tired of ellipses, so this comes as a welcome change and seems comparatively easy.

You will need a large flag. Stand the stick in the chalk tray and fasten it up against the wall, arranging the folds as shown.

With sweeping free-arm movements, sketch the edges in the order given. It is better to hold the paper up in a vertical position for these light sketch lines.

1. Draw 1 and 2.
2. Draw direction of stick.
3. Draw 4 and 5, 6 and 7.
4. Locate c halfway between a and b, and divide ac into six equal parts.

5. Draw lines parallel to 5. 5 will probably be a double curve.
6. Color these stripes with crayon or water color. These being colored, there will be no confusion of lines when the other stripes are drawn.



7. Draw lines parallel to 6. 6 will always be a double curve. Be careful to keep the stripes all the same width. Color these.

8. Draw remaining stripes, always beginning at side edge of flag and drawing lines parallel to it. Color.

9. Draw the stars quite large and with very light pencil lines. Color the blue field.

10. Color the stick, adding shadows on one side of it. Paint with black crayon or pencil the shadows seen behind folds.

That is the first lesson. It seems very formal, and leaves little liberty to the children, for they do it step by step as they are directed. But the results are so good everybody is proud of himself, and having done it, he understands how he did it.

The next lesson is real fun. There are lots of flags. Everybody has one if he wants it. And everybody lets it hang in folds to suit himself. Then he shows you what he can do when he has a chance to do it in his way—which may be very much like your way, but once in a while will be better. When that happens tho, you have the satisfaction of knowing that you gave him a start.

Maud M. Hayman.

THE ARTS LIBRARY

BOOK REVIEWS

The Practice of Oil Painting and Drawing. By Solomon J. Solomon, R. A. 278 pp. 5 x 8. Fifty-eight illustrations. J. B. Lippincott Co. \$1.75 net.

"Principally intended for the use of art students," this book contains two elements, at least, of value to art teachers: first, the exposition of "a method by which the round object can be reduced to the flat"; and second, the collection of plates. The method is, in a word, the drawing of the spaces left by the silhouette of the object against its background,—a method long recognized as of great value as a checking system, but not hitherto given first place. The plates are from admirable drawings of the human figure and its details, of casts, and a still-life subject, many of them ideal for high school students to copy and to emulate. These excellent plates are supplemented by fine reproductions in halftone from famous old masterpieces in the National Gallery, London, which reveal "The Methods of the Masters." This part of the book is invaluable to students who are to make serious copies of best work, for discipline in technique. A "facet model," described in Chapter VI, a sort of gambrel-roofed pyramid (square or hexagonal) and truncated, might be constructed in any manual training shop. Such a model is to be highly commended as a device for testing a pupil's power to see and to record values. There are good suggestions in the paragraphs on Composition. "Always keep your sketch compositions,—they will be studies and not pictures, if within the four corners of their frame they are ill-balanced. . . . A final judgment on any work should be invariably formed on the good, and not on the bad."

The Potter's Craft. By Charles F. Binns. 172 pp. 5 x 7 1-2. Forty-two illustrations and plates. D. Van Nostrand Co. \$2 net.

Of convenient size, clearly written, adequately illustrated, based on years of experience, this book is worth its price many times over to those who are interested in the venerable and indispensable art of pottery. The spirit in which the book is written is to be commended to all craftsmen. In Mr. Binn's world there is room for everybody who will do his best. "The true artist, be he potter or painter, works primarily for his own satisfaction. . . . If the worker aim to draw any expression of opinion from the untrained observer it should be in the nature of a remark on how easy the work looks. True art will always conceal effort. . . . If the artist be capable of criticizing his own work he is in a position to command attention, but he must either

discipline himself or be disciplined by others, which after all is the way of the world at large." The book gives directions and receipts for every important detail of the craft, and closes with a chapter on Clay-working for Children. It lives up to its motto, chosen from Ruskin, "The author has something to say which he perceives to be true and useful. . . and he says it clearly."

The American Art Annual. By Florence N. Levy, Editor. 284 pp. 6 x 9. Eight full-page illustrations. \$5.

This "comprehensive reference book on art matters in the United States," gives the sales of paintings for 1907-1909, the art books published during those years, the art magazines, a list of newspapers interested in art, the text of the Tariff on Art, obituaries, and directories of painters, sculptors, illustrators, architects, and art dealers. The special article in this volume is devoted to the life and achievements of Charles Follen McKim, "as exemplifying the general trend in this country toward giving art its rightful place in the life of the people." The Art Annual, ably edited, is unique: without it, no reference library is complete.

Handbook of English Composition. By Luella Clay Carson. 276 pp. 4 x 6. 72 cents.

Every supervisor and teacher of the arts sooner or later has to write reports, addresses, and other things for publication. Here is a comprehensive and authoritative little volume, perfectly printed by the Merrymount Press of Boston, handsomely bound in dark green leather and gold, which will answer all questions on the writing of English, and besides will add to the beauty of the desk! The book includes blank leaves for the addition of notes, a section on correcting proof, a bibliography, and a complete index. This is its third edition. Ten years of use of previous editions in the University of Oregon have established its value. It is a masterpiece in school-book making.

RECENT PUBLICATIONS

OLD BALLADS IN PROSE. By Eva March Tappan, with four illustrations and a cover design in line by Fanny Y. Cary. Sixteen of the famous English ballads,—Robin Hood, Willie Wallace, The King and the Miller of Mansfield, and the rest,—retold in lively fashion for children and the many others who "do not like poetry," but who ought to know this part of the literary heritage of the race. Houghton, Mifflin Co. 40 cents.

THE STUDIO YEAR BOOK OF DECORATIVE ART, 1910. A complete and comprehensive review of the most important work in decorative and applied art, produced during the past year by the leading architects, designers, and craftsmen. Over four hundred illustrations, many of which are in colors. John Lane Company. \$3 net. Postage, 35 cents.

THE PANAMA CANAL. By Alfred B. Hall and Clarence L. Chester, with 132 illustrations and 9 maps. This "tells the whole story," from Columbus and Balboa to De Lesseps and Roosevelt, tells it well, both in English, and in the universal language of the picture. It recounts one of the greatest labors of the real Hercules! Newson & Co. 60 cents net.

THE ART OF CRAYOGRAPHING. Published by the American Crayon Company. This little pamphlet is mentioned here because it contains twelve illustrations in gray, and four full-page plates in color, of real value to teachers as examples of technique in pencil and colored crayon. The text gives suggestions in method. It is primarily an advertising pamphlet, but of such unusual character that "Price 25 cents" has been printed upon it. Probably any subscriber to The School Arts Book could secure a copy of the pamphlet free by sending a quarter to Sandusky, Ohio, or to Waltham, Mass., for a sample box of Crayograph.

ART AND PROGRESS. The April number contains a beautifully illustrated article on the National Gallery of Art by James Henry Moser.

MONITEUR DU DESSIN for March contains a most interesting suggestion of what historic art is going to be under the new program. It is an illustrated article by M. F. Froment-Jartoux, Professeur diplômé de l'Etat, dealing with the animal form in decoration.

THE PRACTICAL TEACHER, of England, has blossomed. The April number contains two plates in full color. The constructive work in paper, by Agnes E. Farman, is about the best in proportion and form that has yet appeared in an educational journal.

AMERICAN PHOTOGRAPHY for April contains a sensible and well illustrated article on tone composition, by Elisa Anne Sargent.

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Tower, The, E. A. Verpillieux, International Studio, p. 137.
Westminster, Albert Goodwin, R. W. S., International Studio, frontispiece.
Whole World goes afield to-day, The, Howard Pyle, Harper's, frontispiece.

NOTABLE DESIGNS

- Aprons, Practical Teacher, pp. 594, 595.
Belt Buckles, Palette and Bench, pp. 174-176.
Bookbindings, International Studio, pp. 111, 112.
Book Covers, Craftsman, pp. 106-114.
Book Plates, International Studio, p. xlv.
Book Rack, Manual Training Magazine, pp. 389, 390.
Border Designs, Printing Art, pp. 105, 126.
Camp Bookcase, Craftsman, pp. 120, 122.
Camp Table, Craftsman, p. 118.
Candlesticks in Wrought Iron, International Studio, p. 110.
Carved Boxes and Tiles, Palette and Bench, pp. 177-179.
Carved Clock, Palette and Bench, p. 178.
Case for Golf Scores, Palette and Bench, pp. 182, 183.
Catalog Covers, Inland Printer, pp. 96, etc.
Chest Seat, Manual Training Magazine, pp. 389, 391.
Child's Jackets, Practical Teacher, pp. 594, 596.
China Decoration, Ceramic Studio, pp. 250-271; Ladies' Home Journal, p. 53.
Chip-carving, Palette and Bench, pp. 177-179.
Copperwork, Manual Training Magazine, pp. 302-317.
Couch Pillows—Darning Stitch, Craftsman, pp. 128, 130.
Crocheted Doilies, Ladies' Home Journal, p. 49.
Decimal Balance, Manual Training Magazine, p. 388.
Decorative Panel, International Studio, p. 113.
Embroidery, Ladies' Home Journal, pp. 33, 39, 59.

- Furniture, House Beautiful, pp. 137, 138, 143; International Studio, pp. 105-108; made from boxes, Ladies' Home Journal, p. 43.
Garden Sculpture, International Studio, p. 150.
Japanese Stencils, Palette and Bench, pp. 180-182.
Lectern in Wrought Iron, International Studio, p. 110.
Line and Shade, Examples of, Printing Art, pp. 105-112.
Linen Curtain with Appliqued Design, Craftsman, p. 128.
Metal Work; camp kettle, teapot, pitcher, sugar bowl, etc., Craftsman, pp. 124, 126.
Needlecase, Practical Teacher, pp. 593, 594.
Panel with Carved Inscription, International Studio, p. 109.
Paper Knives, Manual Training Magazine, p. 341.
Picture Frames, Palette and Bench, p. 185.
Portiere, Palette and Bench, p. 174.
Pottery, Vases, International Studio, p. 109.
Rare Derby Patterns, House Beautiful, p. xxiv.
Rug, Manual Training Magazine, p. 371.
Sewed Baskets, Palette and Bench, p. 184.
Stained Glass Design, International Studio, p. 112.
Stenciled Curtains, Ladies' Home Journal, p. 45.
Tapestry, Palette and Bench, pp. 171-173.
Three-fold Screen, Manual Training Magazine, pp. 385, 386.
Watch Fobs, Manual Training Magazine, pp. 338, 339.
Windows for Plymouth Church, Brooklyn, designed by Frederick S. Lamb, International Studio, pp. xlv, xlv.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

MARCH CONTEST—AWARDS

First Prize, Book, a "School Arts Kit," and Badge with gold decoration.

*Ruth Clark, V, Easthampton, Mass.

Second Prize, a box of Munsell Colors, Wadsworth, Howland Co., and Badge with silver decoration.

Helen Ayer, VIII, 118 Emery St., Portland, Me.

Fannie Downs, VIII, 1145 S. American St., Stockton, Cal.

Ethel Sexton, IV, Main St. School Building, Brattleboro, Vt.

Colin Stard, VI, 5 Grove Square, Boston, Mass.

Huga Anderson, V, 2502 Court St., Sioux City, Ia.

Third Prize, a copy of "Blackboard Drawing," published by The Davis Press, and Badge.

Clyde Cole, V, Park Ridge, N. J.

Claudio Comolli, IV, Quarry Hill School, Westerly, R. I.

Edward Dain, II, Sidney, N. Y.

Alice Jenkins, VIII, Milton, Pa.

Laura Mertz, VII, Milton, Pa.

Martha Mollison, VIII, 19 Spruce St., Portland, Me.

*Frank Prince, VIII, 1314 E. Sonora St., Stockton, Cal.

Glen Pyle, VIII, Shabbona School, Ottawa, Ill.

Helen L. Way, V, 22 Prospect St., Brattleboro, Vt.

Rolly Evan Whitlow, VII, 1421 West 6th St., Sioux City, Iowa.

Fourth Prize, the Badge.

Robert W. Bixby, IV, West Groton, Mass.

Florence Bray, V, 307 Ninth St., Sioux City, Iowa.

Emma Brummel, VII, Lincoln School, Ottawa, Ill.

Ella Clancy, VI, 4434 Central Ave., Sioux City, Iowa.

Viola Donovan, Florence Grammar School, Northampton, Mass.

Rufus Arthur Eaton, VI, So. Sudbury, Mass.

Alice M. Gilman, VII, No. Sudbury, Mass.

Charles F. Goodnow, Jr., VI, So. Sudbury, Mass.

Nellie Hoey, VIII, Whitefield, N. H.

Raymond Kitchen, I, Wakefield, Va.

Dorothy Langworthy, III, Park Ave. School, Westerly, R. I.

Caroline Leland, Chapman School, East Boston, Mass.

Ella Libhart, III, 227 S. Pilgrim St., Stockton, Cal.]

Lillian McIntyre, IX, Whitefield, N. H.

James Mittag, V, Park Ridge, N. J.

Harry Prahser, IV, 33 E. Scott Ave., Stockton, Cal.

*A winner of honors in some previous contest.

Isaac Sansoucy, I, 71 Worcester St., Southbridge, Mass.
 Beatrice Schlafer, IV, Sidney, N. Y.
 Esther Swanson, V, 1711 N. Boulevard, Sioux City, Iowa.
 Katherine Vose, VIII, 252 Portland St., Portland, Me.

Special Prizes. Alphabet Packet, Initials, and Badge.

Alex Burchett, 4535 Brooklyn Ave., Seattle, Wash.
 Oscar Hill, 710 15th Ave., Seattle, Wash.
 Irene Majors, 506 15 Ave., Seattle, Wash.

Nature Packet.

Children under Miss Marie O. Petersen, St. Petersburg, Russia.
 Children of Grade III, Endicott School, Peabody, Mass.

The Badge.

Walter McManus, 725 Alder St., Seattle, Wash.
 Herbert Woodford, 704 12th Ave., Seattle, Wash.
 Fred Zwickel, 817 Yealer Way, Seattle, Wash.

Honorable Mention

Iris Abel, Stockton
 August Allec, Stockton
 Marjorie Atwood, Portland
 Charlie Barfield, Wakefield
 Willie Cardoza, Stockton
 *Will Carnaghan, Avondale
 Harold Colby, Whitefield
 Andrew Crotty, East Boston
 Louise Curran, Wilkes-Barre
 John Cussen, Sioux City
 Lucy Duhaime, Globe Village
 Ralph W. Emerson, Somerville
 Nellie Erickson, Ottawa
 Mira Fairbank, Sudbury
 Emma Gerding, Ottawa
 Charlie Gormley, Whitefield
 Frank Griffith, Park Ridge
 Mattie Gyger, Ottawa
 Anita Hassley, Ottawa
 Eddie Hegstead, —
 *Gardiner Hill, Westerly
 Peorgiena Hummel, Seattle

Elbert Ingram, Lawrence
 Gilbert James, Westerly
 Fred P. Kint, Milton
 Agnese Knowlton, Easthampton
 Mildred Lanphere, Westerly
 Marie Larochelle, Portland
 Lottie Lattin, Sioux City
 George Leinson, Easthampton
 Walter Lindale, West Groton
 Edgar Lindner, Lawrence
 Bessie Love, Seattle
 Marion E. Moulton, West Groton
 Myron Muir, Sioux City
 Thomas Pignataro, Westerly
 Ruth Prior, Seattle
 Katherine Rogers, Sudbury
 Rueben Rose, Park Ridge
 Albert Vigeant, Fall River
 Harold Webber, Stockton
 Katherine Wells, Westerly
 Chester H. Wiggins, Whitefield
 Inez Wold, Seattle

169 Fort Hill Ave., Lowell, Mass.,

Dear Mr. Bailey:—

March 21, 1910.

We received our badge and the returned drawings safely, and thank you very sincerely.

*A winner of honors in some previous contest.

The badge adorns the little girl who won it, and the drawings may adorn the walls of Whistler's birthplace, when we hold our exhibition in May.

I believe Whistler himself was not without a sense of humor.

Sincerely, Margaret M. Sparks,
Abraham Lincoln School.

Please remember the regulations:

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in he must put a 4 and the date, and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prize unless the latest work is better than that previously submitted.

The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.

SCHOOL ARTS SUMMER SCHOOLS

Every one of the schools mentioned here has circulars of information ready for mailing. Address the secretary or director of the school.

AMERICAN INSTITUTE OF NORMAL METHODS

Twentieth annual session: Eastern School, New England Conservatory of Music, Boston, Mass.; Western School, Northwestern University, Evanston, Illinois, July 12th to 29th, 1910.

This school offers unequalled courses in Methods, Practical Teaching, Sight-Reading, Conducting, Harmony and other subjects. In the drawing department, opportunity is given students to develop those branches in which they are especially interested.

Art students who wish to learn how to teach, grade teachers who wish to become supervisors, supervisors who wish to learn new methods of meeting old problems, should certainly investigate these schools. For full information address William M. Hatch, Manager Eastern School, 221 Columbus Avenue, Boston; or Frank D. Farr, Manager Western School, 378 Wabash Avenue, Chicago.

ART ACADEMY OF CINCINNATI

Summer term: Ten weeks, June 13 to August 20, 1910.

Endowed for thorough training. Its location in Eden Park, overlooking the city and surrounding hills, is favorable for summer work. Drawing and painting from life, and landscape-modeling. Applied design.
J. H. Gest, Director, Cincinnati, Ohio.

ART INSTITUTE OF CHICAGO SUMMER SCHOOL

Normal Instruction. June 27th to August 5th, 1910.

Painting, Drawing, Decorative Design, Sculpture, Architecture. Students enter at any time for short or continuous periods of study.

Each department thoroughly organized. Unexcelled opportunities for serious students. For prospectus and further information address Ralph Holmes, The Art Institute of Chicago.

BATCHELDER CRAFT SHOP

Pasadena, California.

Courses of Summer work are offered in Design, Composition, Pottery, Leather, Embroidery, Jewelry; beginning June 26 through a period of four weeks. Detailed information of this work will be furnished on application, Ernest A. Batchelder, Director.

SUMMER SCHOOLS

BRADLEY POLYTECHNIC INSTITUTE

Peoria, Illinois, June 27 to July 30, 1910.

Course in Art Metal Work under Arthur F. Payne (silversmith, sample maker, member of Boston Society of Arts and Crafts, for two years director of Arts Crafts School, Columbus, O.). Also courses in Design, Stenciling, Leather Tooling, Freehand Drawing, Constructive Design, Elementary Handwork, Woodworking, Mechanical Drawing, Machine Drawing, Machine Tool Work, Pattern-Making, Textiles, Sewing, Dressmaking, Art Needlework, Cooking, Chemistry of Foods, Physiological Chemistry, and Bacteriology. Lectures on Manual Training by Joseph Henry Judd, Superintendent of Handicraft, Manchester, England. Three hours of work a day in each subject; full credit courses. Send for circular.

CHICAGO ACADEMY OF FINE ARTS

Special Tutoring during the summer in any branch of Art Training, at any time and for any length of time.

Also the Regular Classes in Illustration, Drawing, Painting, Cartoon, Commercial Illustration, Composition, Design, School Methods and Crafts, for which tuition is \$25.00 for the three summer months.

Studios overlook Lake Michigan and are light and airy. Credits and certificates given. Boarding places on application to M. M. Newman, Secretary, No. 6 East Madison Street, Chicago, Illinois.

CHICAGO SCHOOL OF APPLIED AND NORMAL ART

Has announced a three weeks' summer term beginning August first and closing August nineteenth.

The regular art school will be in session at this time and offers to teachers and others an opportunity to study drawing and painting from the nude and costumed model, illustration and cartoon, design and composition, and other subjects, with its regular instructors. A special summer class for teachers under Miss Church's instruction, will study classroom methods, and such phases of the crafts, water color, design and composition, modeling and sketching from figure and flowers, as come under the conditions of the primary, grammar and high schools. The summer session will be held in the beautiful studios of the school, in the new Harvester Building which faces Lake Michigan and which enjoys the cool lake breezes.

COGGESHALL CAMP AND STUDIO

At Lanesville, Cape Ann, Mass. Open until September 15th.

Offers a course of instruction in drawing and painting from nature under an experienced teacher who has studied and painted in many lands. Beginners and those who have made some progress in out-of-door sketching will find here an unusual opportunity to work directly from nature, in oil, water color, charcoal or pencil by new and simplified methods. The camp buildings and studio were designed and built especially for this work and are situated beside the sea on a beautiful spot on the Cape Ann shore. This art students' camp is unique in that it provides comfortable room, good board and best of practical instruction with pleasantest vacation surroundings and can accommodate a few who do not care to work in the classes, thus enabling students to bring friends as room-mates who would enjoy the out-of-door life. An illustrated booklet on application. John I. Coggeshall, 473 Beacon Street, Lowell, Mass. After June 15th at Lanesville.

COLLEGE OF FINE ARTS, UNIVERSITY OF SOUTHERN CALIFORNIA

Summer classes in fine and applied arts.

Teachers' normal course covering all school grades. July 5th to August 27th. Catalogue on request. W. L. Judson, Dean, 212 Thorne St., Los Angeles, California.

COMMONWEALTH ART COLONY, "A PLACE FOR WORK AND PLAY,"

Boothbay Harbor on the Coast-of-Maine.

This is not a camp, neither is it strictly a school. Comfortable rooms in private homes and new cottages or hotels, with bath, piano and all conveniences are the regular thing. Tents and bungalows are for those who prefer the out-of-door life.

There is a great variety of picturesque subjects for artists and photographers. The workshops and studios are well equipped. Craftsmen may sell their products in the Colony store; Supervisors may take courses in methods; and Grade Teachers receive help in their Industrial or Art Work.

Many do not study at all, but come just for the outing, and because it is an interesting place full of interesting people. There is plenty of social life at the Colony and in the village.

Send for illustrated booklets. A. G. Randall, Director of Manual Arts, Providence, R. I.

SUMMER SCHOOLS

CORNELL UNIVERSITY

The Nineteenth Summer Session of Cornell University, July 6 to August 16 will continue to offer a large range of work in Industrial Education, including courses, theoretical and practical, in Drawing and Art.

For full information address The Registrar, Ithaca, N. Y.

MR. MARSHAL T. FRY'S SUMMER ART CLASS

Southampton, N. Y.

Fourth Season, July 12th to August 23rd, six weeks. The courses are of especial interest to those teaching in the schools. The various subjects considered in the courses will include Elementary Drawing and Composition of Landscape and Still Life, Sketching from the figure, advanced work in Landscape and Still Life Painting, Out-door Sketching, etc. Use of the Figure and Landscape in the Illustration of stories and verses, Cover Designs, etc.

The Principles of Design will be taught in their relation to Clay Modelling and Pottery Making, Overglaze, Ceramics, Textiles, Lettering, Book Plates, Holiday Greetings, etc. Clay Modelling and Pottery will be considered more especially with reference to the needs of those who teach these subjects in the schools. Building of Pottery forms, and ornamentation, making of tiles, use of color in connection with Pottery and Modelling.

LYME SUMMER SCHOOL

The Ninth Season of the Lyme Summer School.

Will open as usual June fifteenth and close September fifteenth. The classes will be under the personal instruction and direction of Mr. Frank Vincent Du Mond who will give three criticisms each week. Two of these will be out of doors on figure and landscape painting. The third will be a general talk based upon all and any kind of work produced during the week. This has for its object the stimulating of personal tendencies and efforts and the consideration of the esthetic side of the summer's work. It has proven of the greatest value to students and teachers alike.

For information as to terms, materials, board, railways, etc., apply to Miss Martha L. Purdin, 131 Stuyvesant Ave., Arlington, New Jersey. After June first, Lyme, Connecticut.

MARTHA'S VINEYARD SCHOOL OF ART

Vineyard Haven, Mass. Conducted by Arthur R. Freedlander.

The Sixth Season commences June 20th, ends September 20th, 1910.

Instruction will be given in Landscape, Marine and Figure Painting in all mediums. There will be three criticisms a week. Students receiving their full share of individual attention. A well appointed Studio will be at the entire disposal of students. In inclement weather work from the model will be continued here. Class for Beginners. Terms: The tuition will be fifteen dollars a month payable in advance. A special two weeks' course at ten dollars. For the season forty dollars. Special Course for Students of Architecture. This course is designed to be of great value in developing the students' facility in the handling of water color and washes. It will comprise landscape and marine painting, studying the massing of foliage, cloud and sky effects, etc. Subjects will be chosen with a view to their utility in the rendering of "projects."

Vineyard Haven, after three centuries of existence is one of the rare places left unspoiled by modern progress. The climate is delightful, and for recreation the student will find excellent boating, bathing and fishing.

MINNEAPOLIS SCHOOL OF FINE ARTS

Summer Term, June 13 to August 13, 1910.

Drawing and painting from the object; out-door sketching in black-and-white and color; sketching from the costumed figure; composition and illustration.

Normal Art Course for teachers.

Special class in out-door painting.

The schoolrooms, well lighted and accessible by elevator, are situated on the fourth floor of the public library building. For particulars apply to Robert Koehler, Director, Minneapolis, Minn.

MONHEGAN ISLAND SCHOOL OF METAL WORK AND JEWELRY

At Monhegan Island, Maine, July 5 to August 13, 1910.

The courses, with instruction three mornings each week, are planned for beginners, advanced students and teachers. Those without previous instruction will be given an opportunity to spend a useful and entertaining summer in forming artistic pieces of jewelry and table-ware of actual financial value and service.

SUMMER SCHOOLS

The Island of Monhegan lies off the coast of Maine and is one of the most attractive and unique in the North Atlantic. The fresh ocean air is a most pleasing stimulus to work in the studio, picturesquely located in the spruces within a few feet of the ocean cliffs. The uninterrupted horizon, so suggestive of mid-ocean, island traditions, boating, fishing, all afford a pleasing recreation for leisure hours.

The Director, William H. Varnum, pupil of L. H. Martin, Dr. Ross and others, has had many years of experience in teaching the subject from the craft and educational standpoint. For circulars, apply to William H. Varnum, Director, School of Fine and Applied Arts, James Millikin University, Decatur, Illinois.

NEW YORK SCHOOL OF FINE AND APPLIED ART

The Summer School of the New York School of Fine and Applied Art, from July first to August thirty-first, located at Chester, Mass., in the famous Berkshire Hills, easy of access on the main line of the Boston and Albany Railroad, one hour west from Springfield, with ten (10) trains daily. Cool, dry with pure air and water and comfortable homes, offers an unusual opportunity for Art Study, and true summer enjoyment in a rural way. Classes in out-of-door work from landscape and the model. Studio classes in illustration, from the head and sketch, Normal Art, Interior Decoration, Advertising, Design and the Crafts. All work is individual, and students may specialize in the classes best adapted to their particular need. The work is under the personal direction of Frank Alvah Parsons, who returns from Europe at this time especially to take up the work with the summer school.

NEW YORK UNIVERSITY SUMMER SCHOOL

Dr. Haney's classes in "Methods of Teaching Art in High School" and in "Practice of Design."

University Heights, for three weeks, July 6th, to 27th.

The New York University, in extending its policy of offering under Dr. Haney, post-graduate courses in the arts, presents this summer a unique and very condensed scheme of instruction in "Methods of Teaching Art in High Schools." Sixty elaborately illustrated lectures are to be given on six topics, including: "Representative Drawing" with emphasis upon memory work and constructive principles; "Figure Drawing" with the essentials of artistic anatomy; "Pencil Drawing from Nature"; "Design" with many practical prob-

SUMMER SCHOOLS

lems; "Color" with emphasis on the practical development of color harmony, and ten lectures full of new and important suggestions on "Art in relation to the life of the pupil." As the University plans to change the courses each year, this methods course will not be repeated in 1911.

Dr. Haney also gives this session his studio course in "Practice of Design" with two daily lessons and criticisms, and the development of many practical problems. A full synopsis of both courses is given in an illustrated circular issued by the University, to be obtained of Prof. James E. Lough, Director Summer School, Washington Square, New York City.

STOUT INSTITUTE

Menomonie, Wisconsin.

The Fifth Annual Summer Session will be held from August 1st to September 2nd, 1910.

Twenty-five Courses in Manual Training; Sixteen Courses in Domestic Economy; Three Courses in Art; Regular Faculty; Full Equipment of the Institute Available; Outing Camp proposed for men; First-class accommodations in dormitories for women.

For full information, address L. D. Harvey, President Stout Institute.

SUMMER INSTITUTE OF MECHANIC ARTS

Mount Hermon, Santa Cruz County, California. June 20 to July 30, six weeks.

Courses: Primary grades—Correlated and Illustrated Handwork, Art in Handwork, Cardboard Construction, Clay and Pottery, Sewing, Wood Constructions, Basketry, Weaving and Cardwork. Elementary grades—Domestic Science, Bent Iron, Riveting and Hammered Metals. Advanced grades—Domestic Science, Woodworking and Simple Furniture, Applied Design, Hammered Brass and Copper, Freehand Drawing, Water Color, Lectures.

The purposes of the Institute are: (1) To give to teachers and students of manual arts and household arts exactly such work as they wish and need; (2) To correlate art and hand work, making each project artistic, and applying all design to specific pieces of hand work; (3) To offer all work as far as possible in the open fresh air; (4) To secure instructors of broad college training and of practical experience in public school work; (5) To minimize theoretical instruction and stress especially experience in doing and making.

SUMMER SCHOOLS

Individual method of instruction will prevail in all work offered. It is planned to spend every possible minute in doing.

Certificates stating quality of work and amount of time spent on each course will be issued to all members of the Institute.

All possible combinations for boarding are offered, from camp cooking to the very best hotel service. Students wishing to enter upon real camp life will find Mount Hermon an exceedingly cheap place to spend the summer.

Forty reservations will be made in Camp Sequoia for teachers and students of the Institute. The camp conveniences are all modern and hygienic.

Write to Mr. William H. Bouick, Mount Hermon, California, for all information regarding accommodations and rates. Make your reservations early. Furnished tents may be had from \$2.00 a week and up. Excellent board and life in tents, \$35.00 per month.

James Edwin Addicott, B. S., M. A., Director, 951 Magnolia St., Oakland, Cal. After June 5th, Mt. Hermon, Cal.

SUMMER SCHOOLS OF CHAUTAUQUA INSTITUTION.

Competent instruction. Thirteen departments, including courses in Arts and Crafts, under direction of Henry Turner Bailey. About 2,500 total yearly enrollment. The best environment for study. Famous lectures. A place whose charms are noted. Expense moderate. Catalogue on request. Chautauqua, New York.

SUMMER SCHOOL OF THE RHODE ISLAND SCHOOL OF DESIGN

Providence, R. I., July 6 to August 10.

Teachers of Drawing and Manual Training as well as Students and Craftsmen will find an unusual opportunity offered them in the courses given this summer. Those who are trying to meet the demand for an increased knowledge in the manual arts will find these courses very helpful. All work will be credited in the same way as in the winter session, and certificates will be issued to students who have satisfactorily completed a summer course.

Courses: I. Theory of Design. II. Practical Design. III. Out-door Sketch Class. IV. Metal Work for Grammar and High Schools. V. Jewelry and Silversmithing. VI. Manual Training for Elementary Schools. VII. Wood Working.

For further information send for circular, address Augustus F. Rose, Director of Summer School

SUMMER SCHOOLS

SUMMER SCHOOL OF THE SOUTH

University of Tennessee, Knoxville. Six weeks, June 21 to July 29, 1910. Twenty courses in Manual Training, Drawing, and Arts and Crafts. Adapted especially to the needs of teachers.

Under the direction of Prof. Royal Bailey Farnum, supervisor of drawing for the Department of Education of the State of New York, and Prof. Frederick James Corl, of Dupont Manual Training School, Louisville, Ky. Eight instructors. Systematic courses running through four years.

Certificates and credits for satisfactory work done. For further information, address P. P. Claxton, Superintendent.

SUMMER SKETCH CLASS

Rhoda Holmes Nicholls will take a limited number of students during the months of July and August at East Gloucester, Mass.

Tuition includes three open air lessons a week besides a general criticism on Saturday morning in the studio, of all work done during the week. East Gloucester is a well-known haunt for artists owing to its many picturesque spots, and its situation between the harbor and the ocean render it cool enough to work with ease throughout the summer.

For further information, apply to Rhoda Holmes Nicholls,
Colonial Studios, 39 West 67th St., New York.

TEACHERS COLLEGE

Professor Arthur Wesley Dow will remove his Ipswich Summer School of Art to Teachers College this summer and will be present to give personal attention to the courses. They will be similar to those formerly given at Ipswich, with the added advantage of the work offered by the college in industrial and household arts, in education and in other matters of interest to the art teacher. The libraries of the university, the textile collections and Professor Dow's own collection of Japanese prints will be available to the student. There will also be opportunity for landscape painting, and the instructor will give class criticism and illustrated lectures upon art appreciation.

CHARLES H. WOODBURY'S OGUNQUIT SUMMER SCHOOL OF DRAWING AND PAINTING

July 5th to August 13th.

Painting in Oil and Water Color. Course in Pencil Drawing especially adapted to teachers. For information apply to Miss Susan M. Ketcham, Secretary, 61 Blacherne, Indianapolis, Indiana, or Charles H. Woodbury, Ogunquit, Maine.

SUMMER SCHOOLS

WORCESTER GUILD FOR TEXTILE CRAFTS

Second season. Summer Classes at Leicester, Mass., six miles from Worcester on state road. Sara Gannett Houghton, Director. Formerly teacher of Weaving and Dyeing at the Worcester Art Museum School and Crafts Shops.

A delightful, old-fashioned, New England house with orchard and garden. A garret for looms and weaving. A big summer kitchen for dyeing. Individual instruction in weaving, stenciling and dyeing, ecclesiastical embroidery, and modern needlework, based on the study of mediæval tapestries.

For information concerning details of classes, hours and terms, and board and lodging, which may be secured near the Guild House, at very moderate rates, address Secretary Textile Crafts Guild, Leicester. Classes open about July 1st. Applications should be made at once. An Automobile Tea-room, and a Salesroom will be open for the accommodation of students, and for their work, on acceptance.

A well-known artist will conduct an out-door sketching class on the request of a sufficient number of applicants.

PRANG SUMMER SCHOOLS

Nineteen summer schools for the promotion of public school art instruction will be held under the auspices of The Prang Educational Company, during the season of 1910. These schools will be held in various cities and states throughout the country.

The Courses offered in the various schools will be thorough and up-to-date, and will present the most modern conceptions of the relation of art education to vocational training in its broadest sense, and will include instruction in normal methods, in representative and constructive drawing and in the various phases of design. Each of the schools will be in charge of instructors well known in their fields of work, and with specialists in the various departments of handicrafts and design. Several of these schools have been in operation for years, and the work taken up each summer is so related that teachers who so desire may continue their work in the various courses without undue repetition of the work. Certificates of attendance for each year are issued to students who satisfactorily complete the Course.

All of the schools are under the direction of Hugo B. Froehlich, Director of the Educational Work of The Prang Educational Company, 113 University Place, New York City. Circulars of the various schools upon request.



A vacation trophy worth having. A pencil drawing by Charles H. Richert, reproduced by courtesy of the Manual Training Bulletin, Boston.